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## Arthur Nikisch,

Conductor of the Berlin Philharmonic Orchestra, the Leipsic Gewandhaus Orchestra and formerly of the Boston Symphony Orchestra, writes as follows regarding the

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Very truly yours,

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CHICAGO OFFICE THE MUSICAL COURIER,  
224 Wabash Avenue, July 1, 1899.

EVIDENTLY it has been found very necessary to equalize matters so that the first concert given by the Apollo Club next season shall be balanced by the engagement of practically unknown singers for "The Messiah." With the exception of Glenn Hall, who under Mrs. G. B. Carpenter's direction had really phenomenal success all over the country, the artists engaged for the performance of "The Messiah" are decidedly of the amateur order. To the profession at large the engagement of Miss Lilian French came as an incredulous surprise. Miss French, while a nice soprano, is scarcely the class of singer one expects to hear in "The Messiah" at the almost historical annual performance in the Auditorium. She is at present studying with Mrs. Hess Burr, who no doubt in a couple of years can turn out a very acceptable artist, but Mrs. Burr is too good a judge to say that at present her pupil is a worthy successor to all the local artists who have sung with the Apollo Club. When we remember that our local sopranos have numbered Geneva Johnstone-Bishop, Helen Buckley, Jenny Osborn and Genevieve Clark Wilson, the standard is not maintained when practically an untried singer is introduced. Miss Lilian French is a good church singer, has a fairly lucrative position, but as soprano at what in times gone by has been one of the chief social and musical events of the year, she is, to say the least, a problematical acquisition.

Wondrous are the means which guide the decision of committees. A well-known teacher said to me, "There must be some strong 'pulls' at work when such a thorough artist as Lucille Stevenson is overlooked." With the exception of the four sopranos mentioned above and Madame Linné (who has not sung with the Apollo Club), Miss Stevenson has had the most experience, the largest number of engagements and the biggest repertory of any soprano in Chicago. She has sung "The Messiah" in many cities in Iowa, Illinois and Ohio. She has enjoyed the best advice and coaching and is undoubtedly the legitimate successor to the other local artists appearing with the club. And what is true of Miss Stevenson is also true of Mrs. Frances Carey Libbe, the contralto, who has been passed over in favor of Miss M. Marie White, engaged for the contralto role. Mrs. Libbe is endowed with a beautiful voice, good method and sings oratorio with the traditions of oratorio faithfully adhered to; she has sung in "The Messiah" to the entire satisfaction of numerous audiences in many cities, both with and without orchestral accompaniment, and yet the committee have seen fit to overlook her, preferring a singer who, although doubtless agreeable, is not regarded as a professional artist. Miss White, I believe, has never sung on any important occasion, unless the Wichita festival be counted as such, but possibly with the coaching which F. W. Root can give Miss White will fulfill the requirements. The engagements made by the Apollo Club are occasioning endless comment, and it is rank injustice to have overlooked Miss Lucille Stevenson and Mrs. Frances Carey Libbe. However, in one engagement the entire community is agreed, and that is Harrison M. Wild as conductor. The Apollo Club can be congratulated upon acquiring this gifted artist as conductor, and whatever shortcomings there may be in other directions, the work done by Harrison M. Wild is sufficient to retrieve the club from misfortune.

Arrangements are still being made with the view of engaging a foreign artist to sing the part of Delilah. And yet America has two such artists as Josephine Jacoby and Katharine Fisk available. Then, why; oh! why this needless worrying?

\*\*\*

An organization which will make a strong bid for musical favor next season is the Spiering Quartet. Already much has been done toward insuring a large attend-

ance, and many of the musicians and directors of colleges have signified their intention of supporting the quartet. The Spiering Quartet is not under the auspices of any conservatory, although announcements to the contrary are frequently made, but I am informed on the best authority that the Spiering Quartet is an organization absolutely apart from any school or college, and the concerts are given by Mr. Spiering, who promises for next season that at one of the concerts some famous visiting pianist will appear. The need of supporting such an institution is everywhere apparent, if Chicago would claim to be considered a musical city. The highest of all music is chamber music, and this Mr. Spiering and his associates give us in the highest form. The programs are chosen with due regard to novelty and appropriateness, the dull or heavy compositions are eschewed, the greatest masterpieces from the greatest composers, both modern and of the past, being drawn from, and with the assistance of some eminent artists the Spiering Quartet concerts are decidedly examples of real music. For next season three concerts are thoroughly planned, and the subscription is but \$3. The support of both the musical profession and musical public, under these circumstances, should be assured and these concerts regarded as part of a musical education. Among the leading members of the profession who have already subscribed, and who regard the Spiering concerts as absolutely necessary, are Mrs. George Benedict Carpenter, Mrs. Hess Burr, Mrs. Ada Markland Sheffield, J. H. Kowalski, Walton Perkins and W. K. Ziegfeld.

\*\*\*

Of the Illinois Music Teachers' Convention at Quincy only meagre accounts so far have been received at this office. I understand that Walter Spry, who had charge of the arrangements, made herculean efforts to bring the affair to a successful issue, and by so doing obliterate the almost ridiculous ignominy which rested on the meeting held last year in Chicago. The affair, locally, decidedly repaid his arduous work, I am informed; but notwithstanding the attractions and hospitality the Chicagoans, upon whom he relied in several cases, either from the force of circumstances or from wanton disregard, failed to fulfill their promises. Reason in some instances may have been found in the matter of expense. Not only do the artists donate their services, but it involved in addition an expenditure of at least \$20, and some of the artists may not think it is a justifiable investment. Among those whose success was really remarkable, report says that Mme. Ragna Linné carried off honors for artistic work, her song recital being one of the treats of the convention; Karleton Hackett was also received with great enthusiasm for his instructive lecture, while Mr. Bicknell Young's talk was as interesting as anything heard at the convention. Mrs. Dudley Tyng might be said to have come into prominence from her appearances at this convention, and accompanied by Mrs. Florence Magnus was one of the singing stars of the week. August Hyllested, Dr. Louis Falk, Harrison M. Wild, Mr. Stankowitch and Emil Liebling were some of the lions of the occasion, and were, as is usually the case, some of the pillars supporting the association's work. Mrs. Chandler Starr was an active, artistic and delightful personality, whose hearty co-operation was one of the mainstays of the meeting. Of the local people, returning delegates from Chicago speak in splendid praise of Walter Spry, Miss Stewart and Willy Schulze. Apropos of the last named, a visiting artist asked him from which European master was his instruction and musical education obtained, and to everyone's surprise he replied, "exclusively from Mr. J. T. Olheiser, of the Chicago Musical College." The general verdict was that it must be indeed a talented teacher who could claim such an accomplished musician as his pupil.

The Chicago Musical College was responsible for the appearance of a large amount of talent at the convention, both Maurice Rosenfeld and Mrs. Clare Osborne Reed being solo pianists. The success in both instances was very great,

the artists being in exceptionally good form. Rosenfeld made a great hit with the Grieg Concerto, in which he was accompanied on the second piano by Mr. Hyllested.

\*\*\*

The election of officers for the Illinois Music Teachers' Association took place yesterday. The result was somewhat unexpected, and also in respect to one or two officers very inexplicable.

\*\*\*

Interest in "Erminie" has in nowise diminished during the past week and attendances, even in these summery days, have been sufficient to justify the continuance of the Castle Square Company at the Studebaker. Great preparations are being made for the first production on Monday, July 10, of Jacobowski's new opera, "The Tarentella." The chorus and ensemble work are reported to be especially good. All self-respecting musicians should attend this production, as it is an event of unusual importance.

\*\*\*

With the advent of the holidays comes retrospection, and with many of the profession there is reason for self-congratulation. I doubt, however, if any member of the musical fraternity has better cause for congratulation than John J. Hattstaedt, of the American Conservatory, whose past year has been marked by exceptional prosperity. His institution is without doubt, with one exception, the most flourishing of the West, there being no other to compete with it. Good management and courteous treatment, combined with unfailing honesty, have created a general public appreciation, as everything is just as represented. It is such men as Hattstaedt who should be at the head of our big institutions, and it always is a matter of wonderment to me why he does not take over the Auditorium Conservatory and amalgamate the two institutions. Here would indeed be a powerful combination, as with his reputation for unfailing integrity of purpose and his well-known policy of entire honesty with the public, he never claiming anything which the future will not see performed, appreciation with the public would have been very immediate. It is really a matter for surprise that the present condition of affairs failed to appeal strongly to Ferd. W. Peck, who is so strongly interested in the affairs of the Conservatory in the Auditorium.

\*\*\*

Particulars have just leaked out of a surprise party given in honor of J. H. Kowalski by his class of forty-two at Terre Haute. No more popular or more highly respected man exists in the musical profession than Mr. Kowalski, and his pupils have a penchant for showing their affection for him. The latest on the part of the Terre Haute people is decidedly unique. They clandestinely corresponded with Mrs. Kowalski, with the result that when her unsuspecting husband entered the dining room of the house where he teaches in Terre Haute, whither he had been summoned on pretext of business, he found, instead of a solitary visitor, his wife and the entire class seated at a table arranged for a banquet. Later on he was presented with two masterpieces in bronze, and amid general expressions of good will and affection Mr. and Mrs. Kowalski closed the Terre Haute season. He will resume teaching in September, going as usual on Monday evening and returning in time for his Chicago classes Thursday morning. While at Terre Haute he commences teaching at 6:30 A. M., and finishes the last lesson at 11:30 P. M., something almost unheard of, but his pupils come from many of the small cities near Terre Haute, such as Paris and Rushville. Mr. Kowalski has been repeatedly urged to make his home in Terre Haute, but his Chicago classes and his interests here would not permit of any such removal. There are too few men of his type for us to be able to spare Kowalski, and many is the one who could point to him as indeed the friend in need. For seventeen years has Mr. Kowalski been teaching on the corner of Wabash avenue and Jackson street, first in the Hallet & Davis Building (then Weber Hall), and later in Kimball Hall; in fact, he was the first tenant of the W. W. Kimball Company, as he signed his lease before the plaster was dry on the walls. And here he has remained, an ornament to his profession and an indispensable member of the musical craft of the city.

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The following letter is sufficiently explanatory to need no comment:

530 FINE ARTS BUILDING, CHICAGO.

Mrs. Florence French, 224 Wabash Avenue, City.

MY DEAR MRS. FRENCH—Having noticed a statement in several of the musical papers conveying the impression that Mrs. Florence Hyde Jenckes was my successor in the business I have carried on for the past two years in Chicago, namely, the direction of musical artists, I beg to say that I have no successor in my business at present, and if I conclude arrangements with anyone to this end I shall notify you of the fact over my own signature.

Asking that you will kindly give this space in your columns, I remain,

Yours very sincerely, LULA B. CARPENTER.

Among the singers who were on the program of the Illinois Music Teachers' Association was Mrs. Ada Maitland Sheffield, a soprano of whom I have frequently

spoken. Owing to slight illness, Mrs. Sheffield was prevented from singing at Quincy, whereby the convention sustained a loss, as she is a soprano of far more than ordinary acquirements. With a beautiful voice, full, vibrant and of most musical quality, a style without which singers cannot obtain success, Mrs. Sheffield will prove an acquisition to the profession and possibly a formidable opponent. Her engagement as one of the artists under the direction of Mrs. Florence Hyde Jenckes is likely to bring her considerably before the public next season, and as a preliminary she has been engaged as director of the Lake Chetek Chautauqua, and soloist at the convention at Lake Delavan.

\* \* \*

A musicale was given by the pupils of Mrs. Luella Clark Emery, assisted by Mrs. Natalie Cones, at 3119 South Park avenue. Mrs. Emery has again been engaged as director of Spirit Lake Chautauqua.

Miss Marjorie Woods, the gifted young soprano, studying with J. H. Kowalski, is giving song recitals at several cities in Iowa. The following is a specimen program:

L'Amour Capitif.....	Chaminade
Berceuse.....	Chaminade
Ritournelle.....	Chaminade
Rosemonde.....	Chaminade
The Silver Ring.....	Chaminade
Si j'étais Jardinier.....	Chaminade
Garden Scene, Faust.....	Gounod
Recit-Come vorrei saper.....	
Ballade, Un roi de Thule.....	Marguerite
Reclatative, Igran Signora.....	
Cavatina, Jewel Song.....	
Ich liebe dich.....	Grieg
Rosary.....	Nevin
Vainka's Song.....	Wischaw
Swiss Echo Song.....	Eckert
Good Night.....	Rubinstein

A. J. Goodrich and his accomplished wife, Mrs. Florence Ada Goodrich, will hereafter be associated exclusively with the Sherwood Music School in the Fine Arts Building. Mrs. Goodrich will remain in charge of the elementary and advanced harmony classes (with which she has had phenomenal success). Mr. Goodrich will be one of the instructors in singing, counterpoint, fugue, composition and orchestration.

J. H. Kowalski and his wife left to-day for an Eastern trip. Business connected with a big musical enterprise is stated to be the object. Mr. Kowalski will return next week, but Mrs. Kowalski will remain in the East about two months.

W. H. Sherwood left last week for Toronto to give a series of recitals and hold examinations at the Toronto Conservatory. Afterward he attended the M. T. N. A. Association, giving a recital of American compositions. Mr. Sherwood is now at his summer residence at Chautauqua, N. Y., holding his usual series of concerts and recitals in connection with his teaching.

\* \* \*

Among our most prominent artists going to Paris the first who has made definite arrangements is Mrs. Clara Murray, the best known of all our American harpists, and one difficult to excel on the other side of the water. Mrs. Murray is an acquisition to any musical community, and, besides being the most artistic and accomplished of our

harpists, she is also a charming woman of graceful and winning personality. As a concert performer her success has everywhere been immense, her performances on all occasions exciting enthusiasm. Concert managers should keep a sharp lookout, as she is likely to be in immediate demand.

\* \* \*

The skeptics who prophesied that the Ziegfelds were attempting more than they could carry out, in taking the Auditorium for the commencement concert, were forced to acknowledge their mistake when they saw nearly five thousand people gather to do honor to the Chicago Musical College and its graduates. Famous for their admirable methods and business foresight as they are, the Ziegfelds could never have attracted the attention of the Chicago public unless they had been known to be peculiarly able to produce a really artistic performance and to fulfill in most thorough degree everything that they had promised. How wise were the Ziegfelds in their generation was shown by the booking on the day following of over a dozen new pupils, who thereby testified their appreciation of the excellence which the Chicago Musical College had so publicly demonstrated. One promising young singer from California, who had come to Chicago with the express purpose of studying with a celebrated master at a rival institution, was so pleased with the work done by the young vocalists at the commencement concert that she immediately engaged to take lessons from Signor Buzzi Pezzia, who is now so well known in connection with the Chicago Musical College.

FLORENCE FRENCH.

#### The Visanska Here.

Miss Bertha Visanska and her brother Daniel have arrived in New York and will spend several months with their parents, who now reside in this city. For several years Miss Bertha has been studying with Jedliczka in Berlin, and Daniel has been a pupil of Joachim. Both have developed into admirable artists, but their debut will not be made for at least a year. It is their purpose to return to Germany early in the fall to resume their studies. Shortly before her departure for America Miss Bertha played for Paderewski and d'Albert, both of whom bestowed upon her unstinted praise.

#### The Morgan String Quartet.

Manager Charles L. Young, who is directing the tour of many well-known artists, has just made an arrangement whereby the Morgan String Quartet, with Geraldine Morgan, violinist, will be heard during the winter in all the larger cities of this country. In addition to giving a series of Sunday night concerts in New York, beginning November 12, at the Metropolitan Opera House, Mr. Young will conduct a series of musicales on an elaborate scale on various Sunday evenings during the winter at the Auditorium in Chicago, the music halls in St. Louis, Cincinnati and Louisville. This is a new departure, and will be watched with considerable curiosity by those interested in musical affairs.

Natalie Dunn, through Charles L. Young, her manager, has issued a unique advertising folder.

#### Philadelphia Music Notes.

PHILADELPHIA, Pa., June 26, 1899.

NOTHING that has taken place in Philadelphia's musical circles for many years past has created the same amount of public interest as has the resignation of W. W. Gilchrist as director from the Philadelphia Symphony Society. Here is an organization that stands unique among symphony societies of this country, and which is recognized as among the most successful in any country. It is entirely an amateur organization, having some eighty-five members among the players, and is among the very few local symphony organizations anywhere that has proven a distinct success in that it has presented the finest renditions of the great orchestral works well—so well, in fact, that its artistic standing cannot (or at least has not) been questioned by the most exacting critics.

The Symphony Society has been the social favorite of Philadelphia, as well as a favorite of the critics, the latter having nearly always given the work the highest praise. Just what the cause of the real rupture between Mr. Gilchrist and his Symphony Society was cannot be told here, perhaps, though Mr. Gilchrist claims that it was due to an element of opposition, not in the orchestra itself, but among the members of the organization, much outside of it. Mr. Gilchrist very plainly told a representative of THE MUSICAL COURIER before he left for his summer residence last week that the rank and file of the orchestra were 95 per cent. in his favor to-day, but that he had resigned because of this very pronounced opposition from other parties. The story that he had resigned in favor of any one person he distinctly denied, saying that at the time of his resignation he did not have the thought even of his possible successor. There seems to be a demand in Philadelphia for outside talent, and it is possible that a man from Boston or New York may be selected.

That there is ambition here for a fine symphony orchestra no one will question, for the present organization has done much to encourage the taste for the higher classical productions, and in more ways than one elevated the standard of public appreciation for music in general. A gentleman who has traveled much abroad said last week to the writer: "There is no denying the fact that the Symphony Society has done great things, and its performances have been of that high character to commend it to the most cultured tastes. There are few really better amateur organizations anywhere in any country than ours here in Philadelphia, and we should not allow these local dissensions to exist. For my part, there is no real cause for difference between the public and Mr. Gilchrist. He has labored most zealously for the good of the organization, and no man has ever done more to elevate music art in Philadelphia than he."

"They have produced the vacancy, however, through these bitter oppositions to a good man and fine conductor, and one who would have continued to give fine performances and public satisfaction for many years to come. I cannot imagine what has come over Philadelphia in this matter, and it will go many years before it finds anyone to labor as faithfully and intelligently for the good of music as did Mr. Gilchrist. He is a man of marvelous resources, wonderful patience, great skill and mastery over men, and his performances were what makes the work of any orchestra

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 GUTRAUDE MURDOUGH, Piano.  
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 JOHN KALLAS, Cello.  
 Catalogue mailed free. 343 Wabash Avenue, care of American Conservatory.



THE MUSICAL COURIER,  
88 GLEN ROAD, ROSEDALE, TORONTO.  
June 23, 1899.

A. S. VOGT, one of the prominent Canadian musicians, certainly does not neglect his choir and organ at the Jarvis Street Baptist Church, Toronto, for the sake of other professional duties, though he is one of the busiest of piano and organ instructors.

The writer recently attended an evening service at this church, and heard an exceedingly artistic, finished and eminently satisfactory program of sacred music, including Prelude in G, organ, Petrini; "In Dreams I Heard the Seraphim," Fauré; "Inflammatus," Rossini; Melodie in G, organ, Guilman; "Saviour, Breathe An Evening Blessing," unaccompanied, and Guilman's Postlude in G. The solos were well sung by Miss Dora McMurtry, soprano, and A. L. E. Davies, bass, both of whom are prominent Toronto artists.

This reference to Mr. Vogt's choir recalls the concerts formerly given by the Mendelssohn Choir, of which he was conductor. The Mendelssohn Choir should be re-organized without loss of time, for it was a source of pleasure and benefit to the local public, individually and collectively. The fact that during the past season it has not been heard has been a distinct loss to the musical development of this city, a loss such as should not frequently be sustained.

A representative of THE MUSICAL COURIER chanced to hear, not long ago, a charming song by the Canadian pianist, J. D. A. Tripp, and it became evident that this musician is a talented composer as well as clever conductor and brilliant pianist. Mr. Tripp is at present at his studio in the Odd Fellows' Building, in this city. It is to be hoped that he will give another recital here at an early date. His past season has been another very successful one.

The St. Jean Baptiste fête, which took place yesterday in Montreal, is described as very imposing, the procession being one of the largest ever witnessed in the Canadian metropolis. A special religious ceremony was held in Notre Dame Church, and mass was celebrated.

St. Jean Baptiste is the patron saint of the French Canadians, and concerning this annual celebration the Hon. F. G. Marchand has forcibly written:

"French Canada occupies a special page in the annals of the New World. Our ancestors sowed the first seed of

Christian civilization on American soil. They gave birth to a vigorous race, having in charge the perpetuation of their work. It is our imperative duty to accomplish this sublime mission. Birth imposes obligation. To allow such a mission to get out of our hands through guilty indifference would be a crime. We shall not commit that crime, and our children will follow our example. That vigorous youth is possessed of all the required qualities; the great traditions of the past are still fresh in their memory; they have only to take their inspirations therefrom to perpetuate the work so well begun. However, in order to succeed in the task they must, by means of study, acquire modern science, familiarize themselves with the progress of the day, and more especially inspire themselves, in all circumstances of life, with the sentiments of honor and vigorous honesty that make honest causes triumph."

Miss Louie McDowell (pianist) recently gave a very successful concert in Winnipeg, where she now resides. The assisting artists were Miss White, and Messrs. Handcomb and Neily (vocalists); Mr. Millor (violinist), and Mrs. Eleanor Dallas Peter (accompanist). Miss McDowell was greeted by a large and enthusiastic audience, and special mention should be made of the performance of Mendelssohn's D minor Concerto, with Mrs. Peters at the second piano. Miss McDowell studied at the Toronto Conservatory of Music, under Dr. Edward Fisher, and also in Leipzig, where, upon one occasion she played the above mentioned concerto with orchestral accompaniment, conducted by Zitt.

At the Toronto Conservatory of Music examinations are being held in the various departments and the number of candidates is very large.

Several of Miss Florence Graham's pupils were recently heard in a private recital, when the numbers included "The Merry, Merry Lark" (Nevin), "This Would I Do" (Chapman), "The Swallows" (Cowen), and "Infelice" (Verdi). The performers were Miss Alice May, Miss Annie Nelson and E. B. Jackson, three promising pupils. Miss Graham is one of Toronto's well-known and successful piano and vocal instructors.

A Canadian historical exhibition is being held at Victoria University, in this city. To-night is the "Canadian

Club Evening," and readings will be given by such writers as Jean Blewett, Joanna E. Wood, "Ralph Connor," Miss Lizars and Dr. Thomas O'Hagan.

A Canadian society of authors, consisting of writers well known and writers remote, has recently been established.

Miss Bessie Bonsall, the gifted Canadian contralto, returned from New York on Tuesday last, and the fact that she will spend the summer vacation at her home, 83 Hayden street, Toronto, is welcome news.

Mrs. Eleanor Dallas Peter returns to Winnipeg next week.

Mrs. Willoughby Cummings, one of the Toronto Globe's editors, has gone to England, and will be a Canadian delegate at the International Congress of Women in London.

Miss Kate Archer, a clever young violinist, of Toronto, leaves this week for London, England, where she will continue her studies during the vacation. Miss Archer is talented and energetic, and deserves to meet with success.

If you come to Toronto and want to be amused in the evening go across the bay to Hanlan's Point, where you will find not all but many sorts and conditions of men.

But if you chance to be a musician with a sensitive ear avoid Hanlan's Point just at present. For, as you embark from the city's wharf and revel in summer breezes and sundry tokens of peace, "musicians" disturb the stillness of the night. There is that harp—that decrepit harp—and the companion violin that grates upon the nerves. Such a violin! The thought of it makes one shiver.

You stand the discords pretty well, remembering the journey is short. The destination reached, you escape from the ferry at the first available moment, and a feeling of thankfulness, of joy possesses you. Here is relief. The musicians are out of hearing.

But, alas! What is that hideous sound? A steam propelled hurdy-gurdy!

Again you escape and promenade along the brightly lighted esplanade. Then you hear a band—a band which plays two-steps and medleys. Who invented these degenerate medleys? you wonder.

Though its selections are harassing your artistic sensibilities you tolerate the band, while you realize at the same time that it is doubly tantalizing, since if it only would, it might play better things and strive to educate the thousands who throng or loiter round it. For the people do love music, or even the semblance of music.

The finale is reached, and in a moment of sweet abstraction you think as you watch the panorama—the lights, the colors, the people as they pass: "This is not unlike places I have seen in Europe."

But the disillusionment—the "popular music"—begins again and illustrates that Canada isn't Europe—yet.

Then, though it's early, you conclude that it's late; that you must return to the hotel. But the ferry? Another period of misery ensues. With a clenched fist and a stern face you pass that hurdy-gurdy.

The ferry reached, you remain below, near the engine, away from the torturing sounds which reign above.

Through a window you see receding and sparkling, like diamonds in perspective, that familiar row of many colored lights bordering the esplanade at Hanlan's Point, which vision leads you to conclude that the musician, more than any other man, appreciates the truth that distance lends enchantment.

At length, on reaching home, you allow your eyes to fall upon two recent issues of a certain musical journal—to be exact, issues of June 7 and 14. So, forgetting it is "late," you read, beginning with a description of "Paderewski's First Concert in Paris with the Colonne Orchestra," followed by a realistic account of a German "Musical Festival," and concluding with revelations concerning "The Twenty-seven Chopin Studies." Then, suddenly, you discover that in imagination you have been listening to those harmonies which anon you longed to

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"Julian Durham's" new book, "Hypnotized," has been read with interest. It displays talent, ingenuity and ability, being a romance into which is cleverly woven an "hypnotic motive." The plot is weird and at times exciting, while the characters are carefully drawn, but the book is of special interest to this writer not only for its own sake, but because it seems to be a foretaste of other works which may come from the pen of its author.

"Julian Durham" (Mrs. Henshaw, of Vancouver,) is well known to readers of this paper. She is one of the busiest and most successful of Canadian journalists, and in this new branch of literature, into which she is entering, it is believed that she will likewise gain distinction.

MAY HAMILTON.

(Any later Canadian news will be found on another page.)

### About Musical People.

THE members and friends of the Symphony Sextet were guests of Mrs. Lockhart, at her home, 1129 Riverside avenue, Spokane, Wash. An informal musical program was given.

At Parkersburg, W. Va., a musical was given by Miss Octavia Hudson's Progressive Music Club.

The advanced pupils of Mrs. John O. Baxter gave a recital at the Universalist Church, Cedar Rapids, Ia., assisted by Mrs. Margaret Jones-Adams, mezzo soprano.

Pupils of Prof. F. Becher, assisted by some of his former students and a string quartet, gave a concert in Masonic Temple, Wilmington, Del.

The Iowa State Music Teachers' Association met at Marshalltown. Among the Des Moines musicians who attended were the Helt String Quartet, Professor Rehman, Miss Pearl Wilson, Miss Westerman, W. H. Heigh-ton, Miss Drennan and Miss Chambers.

At Puyallup, Wash., Miss Eva E. Williams, Miss Hubbard, Miss McDougall, Miss Lola Barber and Mrs. Acly furnished the musical part of the program for the seventh annual commencement of the Puyallup School. Miss Laycock was the accompanist.

The Midland Chautauqua is to be held at Des Moines, Ia., from July 6 to 20 inclusive.

A musical was given at the home of Mr. and Mrs. A. M. Hennings, Kalamazoo, Mich. Selections by Ed. Hart, a vocal solo by Miss Annie Sandy, a piano duet by Mrs. Arthur Hennings and Miss Annie Sandy, and solos by Mrs. A. M. Hennings were enjoyed.

June 19 the pupils of Mrs. Charles P. Funck, assisted by Miss Elsa Werthmueller and Miss L. Gregson, accompanist, gave a song recital at Linder's Hall, Burlington, Ia.

A recital was given at Ypsilanti, Mich., by Miss Pearl Iva Haynor, organist, assisted by Miss Elizabeth Grove, soprano. Miss Alice M. Lowden was the accompanist.

A musicale was given at the residence of Mr. and Mrs. Solon Jacobs, in Eleventh avenue, Birmingham, Ala. Among those who appeared were Mr. Graham, Miss Fallon, Miss Graham, Mrs. Jacobs, Walter Drennan, Mrs. William Jordan, Miss Louise Gehrs, Miss Norma Schoolar. Miss Amy Jordan was the accompanist.

There were two graduating piano recitals by pupils of F. E. Hathorne, Potsdam, N. Y. The first, June 20, was given by Hallye E. Newton and Jennette M. Wagner, assisted by Frank T. E. Sisson. The second recital, on June 23, by Florence B. Dains, pianist, assisted by the artists Edson W. Morphy, violinist, and Miss Grace Foster, reader.

The commencement recital of Mrs. Emma Tevis Powell's Music School was held at Kimball Hall, Lexington, Ky.

Mrs. Sydney Brown and Miss Mary Mundy played a duet at the recital of Miss Frances Nelson's pupils in Manistee, Mich.

The ninth and last of the Birmingham (Ala.) Conservatory of Music recitals for the season of 1898-99 has taken place. Rosa Munger, Miss Clara Gockel and Miss Cleo Glover were the pianists. The vocal soloists included Miss Daisy Long, Miss Leah Ullman and Mrs. Sinnige. The program concluded with Liszt's "Les Preludes," arranged for two pianos (four hands) and played by Miss Edna Gockel and Mr. Guckenberger.

Mrs. Helm's class in music gave an entertainment at her residence on East Fourth street, Lexington, Ky.

A musical festival was held in Sioux Falls, S. Dak., on

the 23d ult. The musical program was under the charge of Mrs. Boyce, Mrs. Cherry and Miss Carter.

Two concerts by pupils of J. B. Barnaby have taken place in Springfield, Ill. Miss Clara Colgan was the accompanist.

At a recent concert in Scranton, Pa., the Anthracite Glee Club Miss Helen Markwick, Miss Margaret Phillips, Messrs. Thomas, Jones and Evans, Misses Nora Davis, Blodwin Davis, Master Chester, Arthur Davis, Miss Beatrice Morris, Miss May Fisher, Miss Lillian Kanward, piano pupils of Mrs. R. E. Blackinton; Misses Verna Shiffer, Florence Yost and Flora Kaufhold took part.

The pupils of Miss Mattie Abbot gave a piano recital at Potsdam, N. Y.

A reception to Mrs. John Loman was given at the home of Mrs. Page Morris, Duluth, Minn., under the auspices of the musical club organized by Mrs. Loman. A violin solo by Miss Alice Bagley and vocal solos by Miss Marion McMillan, Miss Rena Smith, Miss Mayme Bagley and Miss Bessie Bailey; piano solos by Miss Mildred Cleland and Miss Eva Wilcutts and Mrs. Loman constituted the program. The members of the club are Miss Alice Bagley, Miss Mayme Bagley, Miss Elizabeth Bailey, Miss Mildred Cleland, Miss Mae Kennedy, Miss Jeanie Mann, Miss Ruth Markell, Miss Marion McMillan, Miss Isabel Pierson, Miss Lulu Smallwood, Miss Rene Smith, Miss Ethel Wentworth, Misses Eva and Virginia Wilcutts, Miss Frances Woodbridge and Miss Page Morris, president.

A recital by the pupils of Beaver (Pa.) College was given recently.

At Elvin Singer's musicale given at his studio, Toledo, Ohio, June 19, Mr. Singer was assisted by Miss Mabel Platt, pianist, and Phillip Steinhauser, violinist. The following pupils participated: Mrs. Fred M. Fish, soprano, First Presbyterian Church, Adrian, Mich.; Euna Marie Smith, alto, First Baptist Church, Toledo, Ohio; William A. Howell, tenor, First Congregational Church, Toledo, Ohio; Dr. J. Fred Clark, baritone; Charles G. Hirsh, basso, First Congregational Church, Toledo, Ohio.

The pupils of Fred Smith and Edward Artz will give a public recital at the Women's Club rooms, Pueblo, Col.

At Mrs. Fowler's piano school, in Williamsport, Pa., a musicale was given by Miss Lillian Brown, Miss Mary Decker, Miss Evelyn Haines, Miss Beth Simmons, Miss Jean Butler and Master Charles Hunt. Miss Esther Thompson, who has completed the first course at Mrs. Fowler's school, gave a recital, assisted by Miss Elsie Brownell and Miss Susanne Krape.

Miss Frances Wyman gave an informal at her residence in Burlington, Ia.

A piano recital by junior pupils of Miss Mary Scott, the piano teacher, was given June 10, at the residence of W. J. Hammond, New Orleans, La.

A pupils' recital was given by the young pupils of George W. Binley, at his residence, 161 Madison avenue, Albany, N. Y., by the following young ladies: Misses Fay Clark, Marion Brown, Gertrude Clifford, Ruth Guernsey, Edna Steele, Florence Borst, Jennie Wensley, Edna Vogel, Grace M. Scott and Grace B. Binley.

The conservatory of music at Mt. Pleasant, Mich., has in its first year proved a decided success. It was under the direction of T. Bath Glasson, who had three assistant instructors. There have been 180 students and 60 special outside students in this department of the Normal College. A new pipe organ (two manual) and electric motor are to be put in.

### Maxson Rests.

After a very successful season, Frederick Maxson, the Guilman Philadelphia organist, composer, choirmaster and teacher, leaves with his family for Massachusetts for the summer.

### Von Grabill's Plans.

S. Becker von Grabill will summer in Texas. During next season he will give one or two of his splendid recitals each week, throughout the South. He will also visit Mexico, after which he is booked for a tournee of the United States. He is enjoying his rest in Texas.

### D'Arona for Paris.

MADAME D'ARONA will sail for France on the La Touraine on the 22d, and a large number of pupils will accompany her to Paris, while seven have already engaged to leave here in October to join her. Besides her usual lessons, there will be classes in sol-feggio, breathing, repertory, diction, acting, &c., every afternoon in her studio, which will be arranged for such purposes. During the hot months trips will be made to Switzerland and other sections of Europe, and a general supervision will be kept over the welfare, moral, physical and intellectual, of the pupils.

The opportunity of hearing music under the best auspices will be taken advantage of by Madame d'Arona for the benefit of the classes, and auditions will be arranged for the purpose of placing pupils upon the stage. In short, there is a great opportunity here in store for the American pupil to be trained under American auspices, by an authority whose experiences in America have never been surpassed, and who is in touch with the musical world of Europe at the same time.

### Elsa Ruegger.

The following are some of the criticisms on the concert of Elsa Ruegger, violoncellist, March 18, 1899, with the Philharmonic Orchestra in Beethoven Hall, Berlin:

The young 'cellist, Elsa Ruegger, gave a concert in the Beethoven Hall with the Philharmonic Orchestra. She is a thoroughbred musician. When she appeared here for the first time, some years ago, she received friendly approval from all sides, and meanwhile she has so developed artistically that she need not fear comparison with any of her most famous colleagues. It is a joy to the heart to hear with what indefinable sureness she plays; mistakes in touch and clearness seem not to exist for her. Her tone is not great, but always beautiful in sound, soft and round, and in her execution a natural musical feeling is united with remarkably mature artistic intelligence into a highly satisfactory whole. In addition to the solo pieces, Bruch's "Kol Nidrei" and Haydn's D major Concerto, she played the concerto by Lalo. Nothing speaks more for the greatness of her talent than that she made this work acceptable to the audience.—Vossische Zeitung.

Yesterday there appeared in Beethoven Hall one of the few artists who have selected the 'cello as their solo instrument, Fraulein Elsa Ruegger. The young lady is already known here, and, in spite of her youth, is recognized among those few as one of the most gifted. In a grand concert with orchestra she was heard yesterday for the first time. The lovely Haydn Concerto, the D major Concerto of Lalo, Bruch's "Kol Nidrei" and three smaller pieces with piano accompaniment formed the program. As was to be expected, the young, sympathetic artist carried out this program with blameless accuracy. It is a pleasure to listen to the smooth, delicately nuanced playing, which never was diluted by sentiment or spoiled by thundering virtuosity, and to note in every bar a sound, powerfully developed musical feeling and to hear even passages calculated for show bravura playing rendered with delicate taste. There is nothing artificial in the young lady's play, nothing painfully elaborated or obtained by bitter work. Everything sounds so comprehensible, so fully devoid of thought or labor, as if each of us could do it. Popper's "Elfenfant," a dull, meaningless piece, never interested me so much as yesterday. I have scarcely ever heard it played with such elegance and grace, and with tone at the same time accurate to the last dot. But Fraulein Ruegger's main strength does not lie in this mechanical excellence. It is rather in her wonderful cantabile playing. Her tone in the cantilene is of striking beauty and sweetness, her style of performing is a melody of unusual depth and modest delicacy. Fraulein Ruegger might have made on all hearers a great impression with the slow movements, and that she, at the conclusion, in compliance with strong approbation, gave no trumpey virtuosity, but a vocal piece saturated with poetry (Schumann's "Abendlied"), found on all sides grateful recognition.—Lokal Anzeiger.

Yesterday the 'cello virtuoso, Elsa Ruegger, gave a concert at the Beethoven Hall with the Philharmonic Orchestra that gained a well deserved success. The young artist, who, on her first appearance here some years back attracted attention, has in the interval developed most satisfactorily so that to-day she must be numbered among the most celebrated representatives of her instrument. She played Haydn's D major Concerto, the Concerto in the same key by Lalo, Bruch's "Kol Nidrei," and, with piano accompaniment, some smaller pieces by Saint-Saëns, Schumann and Popper, revealing throughout decided musical endowment. In addition to a tone of sympathetic softness and noble beauty of sound, the young virtuoso possesses in a remarkable degree a highly developed technical facility. She is perfectly at home on her instrument. The most difficult passages, of which there is no lack in Lalo's Concerto, she gave with astounding sureness and purity, while the absolute sureness of intonation constitutes, above all, one of the excellencies of her play. Equally excellent was her warm feeling and thoroughly musical execution, which contributed with beautiful effect to Bruch's "Kol Nidrei." Fraulein Ruegger played with brilliant virtuosity at the conclusion Popper's "Elfenfant." The sureness with which she managed the highest positions of the instrument was scarcely to be surpassed. It is needless to add that her performance received the warmest applause from the audience.—Börsen Courier.

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## RECITAL TOUR,



## 1899 and 1900.

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STEINERT HALL, BOSTON, Mass., July 2, 1899.

A SHOCKING occurrence has stirred the community, and particularly the musical portion, in so far as it has called forth the sympathy of the entire public to B. J. Lang, well known in musical and social circles.

In a moment of mental aberration, the aged father of Mr. Lang murdered his wife as she slept. Details simply reveal the facts that for a long time this old man has been failing mentally, and seemed to show a great amount of jealousy toward his wife, who was twenty-nine years his junior. She seems to have contemplated a short visit to friends, to which he objected and brooded so upon the subject as to resort to this horrible deed.

It seems that these details should be sufficient for all purposes, and it was anything but kind in the daily press to have made such sensational articles and scare heads as it did, for a man who has stood as B. J. Lang stands ought to have been shown some consideration in a community where he has lived the length of time that he has.

The sympathy of THE MUSICAL COURIER is herewith extended.

\* \* \*

The press also had occasion to dilate upon an occurrence on Friday night, which scene was laid at Steinert Hall.

According to the papers about three hundred people (imagine 300 people at this time of the year) were standing outside the closed and darkened hall with tickets which called for admission to a concert to be given for the benefit of the Hunt Asylum for Destitute Children. After waiting a reasonable or an unreasonable time they demurred at the delay, when the janitor informed them that there was no concert and he had heard of none. In so far as the tickets had been sold to them by a well-dressed woman of stylish appearance, who purported to be doing the act for charity, they arrived at the decision that they were victims of an impostor. The facts are true, except that there were from twenty-five to thirty people in waiting; and inquiry of the managers of Steinert Hall reveals the fact that the hall was engaged for that particular concert upon that particular night and was canceled later, with the explanation that at this season it was absolutely impossible to work up an audience. It is their opinion that this announcement was overlooked and that those who bought tickets will hear from the woman in question.

\* \* \*

On Saturday night the last "Pop" concert of the season was given to a house that was crowded beyond all possibility of description. For the last few weeks every night has seen the same crowds, and on nights when the Harvards claimed the house jollity reigned there supreme. Gustave Strube was decidedly the right element at the baton, especially when the better grade of music was under his direction. Fred Comee, who had the management, has

added another laurel, as this season was undoubtedly a huge success.

\* \* \*

Day by day the teachers and musicians cease their labors or transfer their work to cooler climes.

\* \* \*

Thomas A. Tapper, who returned from Cincinnati, leaves to-night for the Pacific Coast. Mr. Tapper will lecture at Los Angeles, July 12, before the association which will convene at that place. He will also be heard in other points on the Pacific Coast, where he will remain until July 26, when he will have two weeks of summer school in Chicago. Mr. Tapper's work is of enormous importance at the present stage of musical matters. At last there seems to be an awakening to the fact that "anybody is good enough for a beginner" is a serious fallacy, and the instruction of children is the work of specialists and artists. Mr. Tapper, whose class for next year is about full, by the way, is devoted to teaching teachers in these methods of work among children, and his work is more than important, it is supreme in its influence. His lectures in Chicago will be given in the Fine Arts Building, and his subjects will be upon the methods of child teaching.

\* \* \*

Frank E. Morse will leave next Saturday for the West, where he will have a summer school. Charles H. Morse, the well-known organist and teacher of Brooklyn, is spending a few days with his brother, prior to his departure.

\* \* \*

Charles R. Adams and his wife are in their home on Cape Cod, and even there some of his pupils have followed him, and he breaks into his summer rest for their benefit.

\* \* \*

Mme. Helen Hopekirk sailed this week for Europe, where she will spend her summer. Mrs. Hopekirk has an admiring circle of friends in Boston, where the honesty of her talents are fully appreciated. Mrs. Hopekirk's compositions are of the healthiest and bear a stamp of individuality, which is charming.

\* \* \*

Mrs. Katherine Austin sails this week for London, where she will spend some time with Shakespeare to coach in oratorio. Mrs. Austin, who has a splendid contralto voice, is a pupil of one of Boston's most noted vocal teachers, namely, Mrs. Gertrude Franklin Salisbury.

\* \* \*

Miss Glenn Priest, violinist, leaves July 4 to fill a number of concert engagements with Eugene Cowles, of Bostonians fame.

\* \* \*

Eugene Gruenberg will not go abroad this season, but will spend his vacation in Williamstown, Berkshire Hills, Mass.

\* \* \*

Arthur Whiting, of New York, spent some time in Boston during last week. Mr. Whiting has an army of friends in this city, who are always happy to welcome him.

\* \* \*

So has Edward A. MacDowell, who passed through Boston on his way to his summer home in New Hampshire.

\* \* \*

Marjorie Richardson, the charming young pianist, returned to London by the steamer which sailed from New York on Saturday. Miss Richardson will resume her studies, and, as she is already a delightful pianist, it will be interesting to know what development will do for her.

\* \* \*

Miss Bertha Johnson, of Manchester, N. H., returned

from Paris on Friday evening by the Pavonia. Miss Johnson has been devoting herself to study of the piano.

\* \* \*

Carl Baermann, the brilliant pianist, teacher and pedagogue, has closed his studio at Steinert Hall, and is taking his well-earned vacation.

\* \* \*

George W. Proctor's studio is also closed.

EMILIE FRANCES BAUER.

### Boston Music Notes.

BOSTON, July 1, 1899.

W. A. HOWLAND, the baritone, who is fast winning laurels as a voice teacher, has closed a most successful season, and will spend July and August with his family at the Cape, and September in the Berkshires. The past year Mr. Howland has been teaching in Boston and Worcester, with one day in Bridgeport, but owing to the increased business in Worcester and Boston has decided to confine himself to the two latter cities the coming season. He has been in demand also in oratorio work, which has become his specialty, and also has written several new songs, the most successful being "Sweet Nightingale," dedicated to and sung by Miss Sara Anderson. Mr. Howland makes his home in Worcester, where he is bass and director of one of the finest and probably highest priced choirs in New England. This is his fifth year at the church, previous to which he sang four years in New York churches.

Program of the music at the violin recital by Miss Bessie Bell Collier. Songs by Miss Anna Miller Wood and Clarence B. Shirley. Piano solos and accompaniments by Miss Alice Coleman. Given in the Town Hall, Cohasset.

Spring Brunnens.....Schytte  
Etude.....Sinding  
Mias Coleman.

Where Blooms the Rose.....Johns  
The Clover Blossoms.....Rogers  
Mr. Shirley.

Concerto No. 1, in G minor.....Bruch  
Miss Collier.

C'est Mon Ami.....Antoinette  
En Réve.....Cretien  
Chanson Ancienne.....Sansay

(With violin obligato.)  
Miss Wood.

Songs from Elliland.....Von Flietz  
Heimliche Grusse.  
Am Strande.  
Anathema.

Mr. Shirley.

La Captive (for G string).....Mrs. Beach  
Berceuse.....Mrs. Beach  
Mazurka.....Mrs. Beach

Miss Collier.

Ballade in A flat.....Chopin  
Miss Coleman.

Persian Song.....Burmeister  
O Swallow, Flying South.....Footie  
Miss Wood.

Fantaisie on Carmen.....Bizet-Hubay  
Miss Collier.

The annual recital of vocal pupils of R. N. Lister took place at the Y. M. C. A. Hall, Cambridge. Miss Busiel and Mr. Breckinridge are essentially exponents of Mr. Lister's method, having never studied with any other vocal teacher. Frederick Hilton Cramm, a well-known teacher of singing, gave an informal reception to his Concord (N. H.) pupils in the drawing rooms at Mrs. Gilmore's, North Main street.

A recital was given by the music pupils of Mrs. Emma Blake Foss June 23 at K. of P. Hall, Manchester, N. H. The pupils were assisted by Miss Clara Walenthin, contralto, of the Boston Unity Concert Company, and Miss Florence Purrington, of Boston, violinist.

The following took part in the concert at the Methodist Church, Springfield: Mrs. W. E. Bagg, of Pittsfield; Mrs.

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E. C. Ross, of Newburgh, N. Y.; Norman Butler, of Lenox; the quartet composed of Messrs. Harris, Camp, Bagg and Collin, of Pittsfield; Mrs. E. H. Newcombe at organ and piano, and James Phillipson, violin.

The Asylum Hill Church Quartet, of Hartford, Conn., sang "In a Persian Garden" at the entertainment provided for President McKinley during his visit to Mount Holyoke Seminary. The personnel of the quartet was Mrs. Roulston, soprano; Mrs. Marwick, contralto; Mr. Crocker, tenor, and Mr. Couch, bass. Mr. Maercklein will sing at the concert to be given by the ladies of Mount Holyoke College next week.

The pupils of Ernest Makechnie gave a violin concert in Columbian Hall, West Somerville. Miss Isabel C. Melville, contralto, and Edwin T. Clark, baritone, were the assisting artists.

Friday evening, June 30, the Hartford (Conn.) Free Dispensary gave a concert in Union Hall. Among those who participated were Mrs. Martha L. Roulston, soprano; Mrs. Nellie Carey Reynolds, contralto; Herbert L. Maercklein, tenor; Alfred Barrington, baritone; Miss Sadie F. Rosenthal, pianist; Miss Marion W. Williams, violinist, and Miss Clara M. Coe, reader.

A recital was given at the home of Miss Jennie S. Blaney, 16 Hollywood street, Worcester, Mass., by her pupils.

A program, consisting of the works of Chaminade and Godard, was given by the pupils of the Danbury (Conn.) Music School at the last study recital of the season.

\* \* \*

#### MR. CLARKE IN ORATORIO.

W. R. Clarke, a new basso, who is rapidly coming to the front, recently sang in two oratorios in Bridgeport, Conn. Mr. Clarke began his study with F. E. Bristol, the famous vocal teacher of New York, and the past two years has been studying with W. A. Howland, who was five years associate teacher with Mr. Bristol. The following press clippings are most encouraging of Mr. Clarke's singing:

Mr. Clarke's work was a revelation. His voice and method seemed perfectly adapted to the music of the oratorio, their broadness and fine range suiting the work perfectly.—Bridgeport Farmer.

Mr. Clarke is the possessor of an exceptionally pleasing voice of great power and range. His singing was a surprise even to his friends. His handling of the recitatives and his rendition of the solos were equally remarkable, particularly "Rolling and Foaming Billows" and "Now Heaven in Fulllest Glory Shone."—Bridgeport Union.

Mr. Clarke's broad methods and great range came into fine play and gave him grand opportunities, which he accepted to the fullest. He has revealed great improvement as a vocalist within the past year.—Bridgeport Farmer.

#### Louis Arthur Russell.

Professional students from Mr. Russell's artist vocal classes gave song recitals last week as follows, Mrs. Orrie Kinsey Taylor, soprano; Miss Dora Taylor, contralto; Lewis Williams, baritone; A. Claude Trevlyn, violin, also assisting. The recitals were given at Wissner Hall, attracting large audiences. The closing concert of the College of Music was held in the same hall June 30, and enterprising Director Russell is to be congratulated on his work.

#### Crane Normal Institute.

Julia E. Crane, the well-known head of the Crane Normal Institute of Potsdam, N. Y., sends THE MUSICAL COURIER four programs, as follows: (1) Graduating exercises of the primary department, (2) graduating exercises special music teachers, (3) graduating piano recital, and (4) song recital by graduates special music teachers' course. There were twenty-four graduates in all, showing the goodly number in attendance, and a thing worthy of mention is the high class music of all the programs.



#### ELEVENTH ANNUAL MEETING, ALBANY, N. Y.

JUNE 26-29, 1899.

THE new officers for 1899-1900 are: President, Thos. Impett, of Troy; secretary-treasurer, F. W. Riesberg, of New York (re-elected).

Program Committee—Chairman, Frank Herbert Tubbs, of New York; George C. Gow, of Poughkeepsie; William Berwald, of Syracuse.

Auditing Committee—Sumner Salter, of New York; John Tagg, of Newark; Kate Stella Burr, of New York.

Delegates to M. T. N. A.—Ferdinand Dunkley, Julia E. Crane, John Tagg.

Place of meeting, Saratoga, N. Y.

Eminent artists who assisted at the Albany meeting last week were:

#### VOCALISTS.

Sopranos—Miss Caroline Gardner Clarke, Boston, Mass.; Miss Blanche Duffield, New York; Miss Ethel Irene Stewart, New York; Mrs. Harvey Wickham, Middletown.

Mezzo Sopranos—Miss Edith Cushney, Fonda; Mrs. G. W. Johnston, New York; Miss Anna K. McLaughlin, Indianapolis, Ind.

Dramatic Contralto—Miss Marie Parcello, New York.

Contralto—Miss Olive Pulis, Troy.

Tenors—Ben Franklin, Troy; Dr. Ion Jackson, New York; A. Mackenzie Mattocks, Albany; Hobart Smock, New York.

Baritones—Francis Carrier, Brooklyn; Fred C. Comstock, Troy; Harry Parker Robinson, New York; Julian Walker, New York.

Basso Cantate—E. S. Chapin, New York.

#### INSTRUMENTALISTS.

Pianists—Miss Annette Louise Allen, Little Falls; W. H. Barber, New York; William Berwald, Syracuse; Miss Harriette Brower, Albany; Mrs. Hadden-Alexander, New York; Alberto Jonas, Ann Arbor, Mich. (by special arrangement with Victor Thrane); Miss Flora Spencer, New York; Jos. Weiss, New York, and Harvey Wickham, Middletown.

Oragnists—Will C. Macfarlane, New York; Sumner Salter, New York, and Harry J. Zehm, South Norwalk, Conn.

Violinists—Charles Ehrlicke, Albany; J. Martin Gray, Saratoga, and Miss Elsa von Moltke, New York.

Violoncello—Hans Kronold, New York.

#### ESSAYISTS.

Miss Kate Chittenden, New York; Miss Clara B. Clark, Buffalo; Rev. C. G. Hazard, Catskill; W. J. Holding, Albany; Levi Orser, New York; Silas G. Pratt, New York; T. L. Roberts, Utica; Frank Herbert Tubbs, New York; Miss H. Estelle Woodruff, New York, and Edward M. Young, Morristown, N. J.

#### CHORUSES.

Convention chorus of eighty voices; the Albania Orchestra, F. P. Denison, conductor; Cohoes Philharmonic Society, A. W. Lansing, conductor; Albany Maenner Quartet, Joseph Schaefer, conductor.

A detailed review, with pictures of principal artists, will appear in our next issue.

#### Carl in Iowa.

THE success of Mr. Carl's appearances in Iowa was instantaneous. Large audiences were in attendance at each concert, and the press accorded him the highest encomiums of praise.

The Fort Dodge Evening Messenger, in commenting upon the recital and the new Steere & Son's organ, said:

From the first number the organist held the audience in interested and appreciative attention that was as intense at the close of the program as at the sounding of the first chord. The program in its variety was admirably arranged to display the versatility of talent which the organist possesses, a versatility which never failed to respond to the inner meaning of the most diverse pieces of the program.

One of the most artistic numbers was the Fugue in D major by Bach. The Fugue from its character is most difficult of pleasing rendition, but the manner of its playing last evening was an artistic triumph. Mr. Carl is a musician who has reached the highest point of artistic excellence and who has acquired a complete mastery of his instrument. He was fortunate in having an organ that responded readily to the musician. The capabilities of the new instrument seem to be unlimited.

The Fort Dodge Daily Chronicle said:

A more brilliant audience never assembled together in Fort Dodge than the one which attended the opening of the grand organ last evening. A more critical audience never had occasion to criticize less, and a more musical audience was never more entranced by the manner in which Mr. Carl played the king of instruments.

Mr. Carl is something more than a concert organist; he is a virtuoso purely and simply, and, moreover, one of the very first class. The program was an interesting one, and was evidently selected with a view not only of showing the many possibilities of the instrument, but also of pleasing the audience. There was no lack of variety, and although the program lasted some two hours, there was no restlessness shown, and the audience seemed heartily sorry when the concert was concluded.

In Ottumwa, where Mr. Carl displayed a Felgemaker organ, the Press said:

Mr. Carl's force is something marvelous. He was able last night to bring out the organ's magnificent resources in forte passages, and his fine shadings and variety of expression were in the lines of genuine poetry. He has a command of registration that is absolute, and as masterful as it is perfect. He treated the pedals as familiarly as the keyboard and succeeded in making it wholly responsive to the sentiment of the music. With his superb technical equipment this past master of the organ combines a thorough musical culture and a high degree of the faculty of interpretation. It was certainly a rare pleasure to listen to him and an equally educational profit.

#### The Huss Concerto in Cincinnati.

THE Cincinnati Times-Star, dated June 23, had this to say of the piano concerto by Henry Holden Huss, at the Cincinnati M. T. N. A.:

The principal works given at the evening orchestral concert were Mr. Van der Stucken's symphonic prologue, "William Ratcliff," and Henry Holden Huss' piano concerto. The former has been reviewed at length in these columns. It is a work that grows upon each hearing. It is bold, highly imaginative and breathes the spontaneity of youth. Mr. Huss' concerto has been fortunate in having had several performances in the East under Paur and, I believe, Seidl, but is new in Cincinnati. Without wishing to venture upon any odious grounds of comparison, I want to state frankly that it is, to me, emphatically the best American concerto. It is pre-eminently a symphonic work, in which the piano is used as a voice in the orchestra, and used with such consummate skill. A virtuoso with a part before him that often requires a high degree of virtuosity is practically at all times subordinated to the musical idea of the composer. The charm of the work lies in its simplicity, in the purity of the melodic invention and its fascinating rhythmic ingenuity. The composer is thoroughly at home both with the piano and the orchestra. A pianist will tell you at often means little. At the same time the work is essentially orchestral.

The form is simple and regular and there is not a trace of pedantry. Mr. Huss uses canonical imitation freely, but with rare tact and with great variety. The traditional cadenza is there, but is not allowed to step out of the frame, and so perfect is the relation to what precedes and follows that the average listener might claim it does not exist. There is not single pianistic difficulty—and there are not few in the concerto—that is allowed to pose as one.

In its performance Mr. Huss was not always immaculately clean in his technic, but the performance as a whole was admirable.

Mr. Van der Stucken held the same firm grip upon his men that he has upon his regular winter orchestra.

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## GREED VS. GENIUS.

189 KEARNY STREET,  
SAN FRANCISCO, CAL., JUNE 27, 1899.

CONSIDERABLE surprise is manifested by the musical public of California in the fact that Paloma Schramm did not meet with the same success in New York that greeted her on the Pacific Coast. Strange as it may seem, this lack of indorsement does not at all astonish me in the least, and if I am not severely mistaken I made at the time Paloma appeared in Santa Cruz a remark in the *Sentinel* to the effect that she is being overworked and that the child was not able to bear this sort of life for any length of time. The result was of course as predicted. The criticisms, which were very encouraging here, became less and less glowing until, arrived at New York, there was not sufficient glowing left to fan any fire of enthusiasm.

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Now it appears that we critics in this neck o' the woods are blamed for the disappointment of our New York colleagues. This is unjust. The fact of the matter is little Paloma was most assuredly a "wonder"—I will not insult her by calling her a "wonder-child," as this title, like that of professor or doctor or captain, seems rather a reproach in this free Republic than a distinction. But Mr. Schramm, the able bodied, healthy and ruddy father of the delicate child, was too anxious to earn a fortune, and so the little genius was compelled to work hard for two hours every evening in order to put money in the pockets of her parent.

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Let us ask ourselves seriously: Is it possible for a girl, who is almost an infant, to go through two hours of difficult work almost every other night without exhibiting signs of exhaustion? Certainly not. Why, our great pianists of to-day feel considerably exhausted after each performance. Now, instead of taking the girl immediately to New York from San Francisco, she was forced to play throughout the coast at the smallest places, and then instead of giving her a few months' rest she had to play

along the road from here to New York. I ask then, is it astonishing that she collapsed, mentally, as well as physically? Indeed, it is surprising that she did not play worse than was the case.

\*\*\*

The disappointment must not, therefore, be laid at the door of the critics, but at the door of those who used the child as a sort of speculation. The only excuse for this unspeakable greed was the statement that the parents had not the means wherewith to continue the child's studies. It needed but one performance to show the San Francisco people that there was a genius, and a subscription could easily have been obtained sufficiently large to finish the girl's musical education. But to take her to every country town in the State and drag her throughout the breadth of this land, forcing her to earn the money with which to support the whole family, traveling expenses and the funds necessary for her education, was outrageous, to say the least. Of course, as could easily be foreseen, Mr. Schramm's scheme did not work, and he has now time to ponder over the foolhardiness of trying to make a little girl support the family.

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## MISCELLANEOUS NEWS.

Irwin Eveleth Hassell, who attracted the attention of the musical public by his clever piano recitals, will leave, in company with his mother and two sisters, for New York next Sunday. From there he expects to sail on the steamer Bremen for Germany, in order to complete his studies. He had not expected to go abroad until next year, but owing to the advice of Rosenthal and Sauer, for whom he played privately during their visit here, he decided to leave earlier than anticipated. Young Hassell has given several public recitals here, and his work has been so creditable that musical savants bestowed considerable praise upon him and predicted a brilliant future, should he continue his studies. He has a poetic temperament and possesses the gift of discriminative application, so there is no doubt in the minds of his friends that success is the inevitable result of his efforts.

Sir Henry Heyman, the well-known violinist and musical director, left for Alaska last Sunday on the steamship St. Paul, as the guest of Leon Sloss, president of the Alaska Commercial Company. He expects to return to San Francisco about August 1. Miss Leontine Pirrie, a talented violinist and one of Mr. Heyman's promising pupils, will leave shortly for Leipzig to complete her studies. She has in her possession an old violin made by Guarnerius. Harry Samuels, the most gifted pupil of Mr. Heyman, will soon pay a visit to his family and friends here, and will return to New York next fall. Mr. Samuels was in Europe, where he studied under Joachim at the Hochschule, Berlin, and later with César Thomson, in Brussels.

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The engagement is announced of Miss Lily E. Cramphorn, formerly of the city of Rochester, England, now of San José, and James Hamilton Howe, formerly of Boston, now of San Francisco. Both are at Pacific Grove, where Mr. Howe is directing the Pacific Grove Summer School of Music and Miss Cramphorn is operating as secretary.

\*\*\*

The Pacific Grove Summer School of Music was opened Wednesday evening, June 21, with a concert, at which the following program was given:

Polonaise, in C sharp minor.....	Chopin
Murmuring Zephyrs.....	Jensen-Niemann
It Is Not Always May.....	James Hamilton Howe.
Recitative and aria from In a Persian Garden.....	Gounod
Ballade, in G minor.....	Milton L. Lawrence.
Aria, O Rest in the Lord, from Elijah.....	Lehmann
Gondoliera, from Venezia e Napoli.....	Mrs. Mary Weaver McCauley.
Tarantelle, from Venezia e Napoli.....	Chopin
'Twas April.....	Miss Ada May Churchill.
A Question.....	Mendelssohn
Ecstasy.....	Mrs. Frances Moeller.
Sweetheart, Sigh No More.....	Liszt
Recessional (text by Kipling).....	Liszt
The Worker.....	James Hamilton Howe.
Duet, The Unfortunate.....	Nevin
.....	Lynnes
.....	Beach
.....	Lynnes
.....	Mrs. Mary Weaver McCauley.
.....	De Koven
.....	Milton L. Lawrence.
.....	Gounod
.....	Mrs. Frances Moeller.
.....	Saint-Saëns
.....	Mrs. McCauley, Miss Churchill.

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The second concert will be given to-morrow, and the following program has been prepared:

Gavotte in B minor.....	Bach
Gavotte and Musette in G minor.....	Bach
Minuet in E flat.....	Mozart
Funeral March (Sonata in A flat).....	Beethoven
Melody in F.....	Rubinstein
Chaconne in A minor.....	Durand
From Flower to Flower.....	Kullak
Could I.....	Mr. Howe.
.....	Mrs. Moeller.
Moment Musicale.....	Moszkowski
Polonaise in A.....	Merkel
Duet, Spring.....	Mendelssohn
Spinning.....	Hunting
Fantaisie Impromptu.....	Chopin

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Funeral March (Sonata in B flat minor).....	Chopin
Waltz in A flat.....	Chopin
My Little Love.....	Mr. Howe.
Fantaisie (La Sonnambula).....	Hawley
Autumn.....	Mrs. Moeller.
Consolation in C sharp minor.....	Leybach
Waltz in E flat.....	Howe
	Delibes
	Mr. Howe.

Sherman, Clay & Co. have just published Max Hirschfeld's new song, "Because You Love Me." I have already commented upon this song in a recent issue of THE MUSICAL COURIER, and repeat that it is a meritorious composition and far superior to the so-called popular music. The *Examiner* published last Sunday another song of Mr. Hirschfeld's, entitled "One Heart's Enough for Me." It is quite different from the usual rot served to its readers every Sunday morning, and has a tendency to become very popular. It is very melodious and will soon be a favorite.

A matter of gratifying news is the announcement that Walter Morosco has made final arrangements with the Southwell Opera Company to permanently engage them for the Grand Opera House. During the last few months this company has proved such a great success and has become so popular that our theatre going public would miss it very much indeed should circumstances have forced a discontinuance of the performances. Thus Mr. Morosco has made himself even more liked, as was already the case, and he may safely count on the gratitude of the people, that will make itself manifest in large advance sales.

The Tivoli management, too, showed considerable enterprise in arranging a grand opera season, which is to commence on July 31. Gaudenzio Salassa and Ovadano, the phenomenal baritone and tenor of the Lambardi Grand Opera Company, have been engaged for this season and keen interest is being manifested in this enterprise. There can be no mistake in predicting a financial success for this undertaking.

Mr. and Mrs. Cecil Bauer, who were recently united in marriage at Portland, Ore., are paying San Francisco a visit. Mr. Bauer is a brother to Miss Emilie Frances Bauer, the present Boston representative of THE MUSICAL COURIER, and Mrs. Bauer, better known in musical circles as Miss Rose Block, is an accomplished vocalist, possessing a ringing soprano of great value. She studied in Vienna a few years ago and manifests signs of excellent training and acute musical knowledge.

Miss Marion Baer, who some time ago returned from Europe and who has made for herself a flattering reputation as a teacher and pianist here, is at San Rafael, where she is enjoying her summer vacation.

H. M. Bosworth's "Harmonic Cycle" has finally been put on sale in the various music stores here. I shall say more about this clever device in my next letter.

Edward Xavier Roelker is spending his vacation at San Raphael, but finds time now and then to attend to his large class of vocal students here.

Miss Caroline Bryan, the talented contralto who recently arrived from Boston, sang at the First Congregational Church at Oakland last Sunday, and was much praised because of her excellent solo work..

ALFRED METZGER.

### TORONTO CONSERVATORY OF MUSIC.

ON the front page of this issue THE MUSICAL COURIER presents the most recent picture of Edward Fisher, Mus. Doc., the distinguished founder and musical director of the Toronto Conservatory of Music.

The names of all the directors will here be of interest, for they include other men of acknowledged learning and culture. They consist of Hon. G. W. Allan, president; Sir John Alexander Boyd and W. B. McMurrich, Q. C., vice-presidents; Auguste Bolte, honorary treasurer; Hon. Justice MacLennan, Elmes Henderson, Henry Pellatt, James Henderson, George Edward Sears, E. A. Scadding and Rev. J. A. MacDonald.

The rapid development of the Toronto Conservatory of Music has from time to time been chronicled in these columns. In the second section of the National Edition the

while farther on are the main staircase, elevator, teaching rooms, &c.

On the next floor are twenty-two classrooms, and on the third floor thirteen classrooms, a large room for chorus practice and an extensive hall, which has been especially designed for the elocution school. All of the fifty rooms, which are of ample size for the purposes required, are well lighted and ventilated. Electric time bells are in every room, and speaking tubes at various points, all connected with the offices; double floors, partitions and doors are provided throughout, a special insulating sheathing being used as a deadener of sound, adapting the rooms to the requirements and comfort of both pupils and teachers.

The music hall, which is somewhat unique in character, is one of the best recital halls in Canada. The architectural design of the interior, which is of a very attractive and appropriate character, is much admired by the



TORONTO CONSERVATORY OF MUSIC.

large faculty was dealt with in detail and at length and the history of the institution was given, while in the third section of the same edition an exhaustive treatise was devoted to the conservatory's examinations in the various departments and its advanced system of local examinations. The fact that it is affiliated with the University of Toronto and with Trinity University (Toronto) has also been explained.

The chief object of this article is to convey some idea of the new conservatory buildings and the extensive additions which are being made thereto during the present year. The accompanying picture of the conservatory has been drawn for THE MUSICAL COURIER, and the following is an account of the exterior and interior:

The Toronto Conservatory of Music's new buildings, which were erected in 1897 and have been greatly extended during the present year, comprise by far the largest and most completely equipped edifices of the kind in Canada. They consist of a main building, three stories high, having a north frontage of 50 feet on College street, and extending south, parallel to University avenue, 175 feet. Adjoining the main structure near the centre and running eastward toward the avenue is the music hall, 42 feet wide and about 75 feet long, forming, with the main building, two semi-quadrangles, south and north, upon the latter of which the main doors of both buildings open.

On the ground floor of the main building are the offices, reception rooms and a broad corridor, on one side of which is a large lecture hall. Opposite the latter is a suite of rooms for the musical director, Dr. Edward Fisher,

many musicians of note and others who have visited the conservatory. The acoustic properties are excellent, making it an ideal hall for chamber music. It is capable of seating between 500 and 600 persons.

At its western end is the platform which is adjoined by the retiring rooms for performers. At the opposite end is a commodious gallery, reached by stairs direct from the auditorium. The main floor of the auditorium is in part level, to permit of its use for examinations and other purposes, while the portion toward and beneath the gallery rises in low steps, giving from all parts a good view of the platform and large conservatory organ, which has been completely rebuilt and converted into a thoroughly modern electric organ, and placed in this new hall.

The buildings throughout are heated by steam and lighted by electricity and gas, especial attention being given to ventilation and sanitary conditions. The style of architecture is Italian in type, with accentuated angles in brickwork of two shades, and broad overhanging eaves. The buildings have been designed and their erection superintended by Messrs. Burke and Horwood, who are well and favorably known as the architects of many prominent buildings in Toronto and elsewhere.

During the past year the total number of students at this school of music has exceeded 1,000, and diplomas for the season of '99 have been granted in the various departments as follows: Piano (artists' course), six; teachers' piano (normal course), ten; voice, eleven; theory, seven; organ, three; violin, two; piano tuning, one, making a total



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of forty graduates. In addition to this 275 certificates in piano, voice, organ, violin and theory have been granted. Thus this year's successful candidates number 315.

These facts will speak for themselves, but the excellent recitals which have been given by the pupils and the artistic progress which they have made constitute equally satisfactory criterions of that which is actually being accomplished.

The season 1899-1900 promises to furnish the Toronto Conservatory of Music with a more brilliant session than any it has yet experienced. May this educational work advance and prosperity crown its endeavors!

#### Agnes Miles.

There are few instances wherein an artist has been in such great demand as has characterized the applications made upon Manager Charles L. Young for the services of Miss Agnes Miles, a young American pianist, who, since her return from Berlin and Paris has been received with the greatest enthusiasm. There are few women now before the public who can boast of having scored such a great success in their chosen field. Her entire career has been one of interest.

In January, 1897, Miss Miles made her public debut in Berlin, and won immediate success with the public. She was praised by the best known critics, and in Breslau had the distinction of having been accorded the most brilliant encomiums. It was during Miss Miles' stay in Paris that the following autograph letter from Moszkowski was written:

"During a period of five years Miss Agnes Miles has had instruction in piano playing from me. She has been one of my very best pupils, and through great artistic earnestness and perfectly unflagging industry has distinguished herself. By nature pre-eminently musically gifted, she is now a thoroughly independent artist, who at her public appearances in Berlin, Breslau and London, has already found, both with the public and the critics, great and well deserved success. I release her now with the best wishes and hopes for her future career as a pianist.

"(Signed.) MORITZ MOSZKOWSKI."

"Paris, July 17, 1898."

Algernon Ashton, one of London's best known musicians, writes of her prodigious technic and marvelous power, and has dedicated his latest work, "Capriccio, Nocturne and Toccata," to her.

In Berlin Miss Miles was heartily applauded by such musicians as Klindworth, Jedliczka, Heinrich Hoffmann, Professor Succo, Ludwig Busler and others.

Prof. Xaver Scharwenka said of Miss Miles, when he accepted her as his pupil, that she had talents to reach a great height in her art.

Madame Bloomfield-Zeissler, who heard Miss Miles, at her concert in London, complemented her most highly and said, among other things, that her playing was simply wonderful.

During the coming season Miss Miles will be heard in all the larger cities, under Manager Ypung's direction.

#### Marie Warren Married.

Madame Eleanor Meredith's sister, Marie Louise Warren, formerly contralto of the Central Congregational Church of Brooklyn, was married to Frederick S. Eason, of Syracuse, June 28, at Ellington, N. Y., the home of the bride's parents, Rev. Dr. and Mrs. R. M. Warren.

Mrs. Rosa Linde, who is passing the summer at a Virginia pleasure retreat, writes her manager, Charles L. Young, that her voice is better than ever and she has added a number of songs to her already large repertory.

Bernard Sturm, a young American violinist, who has been studying under César Thomson in Brussels, has just returned from abroad.

#### LATE CANADIAN NEWS.

OFFICE OF THE MUSICAL COURIER,  
86 GLENN ROAD, ROSEDALE, TORONTO, JUNE 30, 1899

#### CLOSING EXERCISES AT THE TORONTO CONSERVATORY OF MUSIC.

The closing exercises of the Toronto Conservatory of Music attracted a large audience to the Music Hall last evening. This was the musical program, which consisted of numbers played by this year's honor graduates:

Piano—	Les Sylvaains.....	Chaminade
	En Route.....	Godard
	Miss Nettie McTaggart.	
Violin, Adagio and Rondo, from Seventh Concerto.....	Rode	
	Miss Maude Schooley.	
Vocal, Bright Star of Love.....	Robandi	
	Miss Emily Selway.	
	'Cello obligato, Paul Hahn.	
Piano, Faust Valse.....	Gounod-Liszt	
	Miss Mabel O'Brien.	
Vocal, Die Bieden Grenadiere.....	Schumann	
	Oscar Wenborne.	
Organ, Fantasia on O Sanctissima.....	Lux	
	Miss Norma Tandy.	
Vocal, Springtide.....	Becker	
	Miss Edythe Hill.	
Violin, Polonaise.....	Wieniawski	
	Miss Louise Fulton, A. T. C. M.	
Vocal, O Thou that Telles.....	Händel	
	Miss Carrie Davidson.	
Piano, Tannhäuser March.....	Wagner-Liszt	
	Napier Durant, A. T. C. M.	

After a congratulatory and explanatory address, W. B. McMurrich, one of the vice-presidents, presented the diplomas and medals as follows:

Post-Graduate—Piano, Napier Durant, Eglinton; violin, Miss Louise C. Fulton, Toronto.

Gold Medals, awarded to members of the graduating class for highest standing in the departments named—Piano department, artist's course, Miss Mabel O'Brien, Toronto; piano department, teachers' course, Miss Blanche Badgley, Toronto; organ department, Miss Norma Tandy, Kingston; vocal department, Miss Carrie B. Davidson, Penetanguishene; violin department, Miss Maude Schooley, Welland; theory department, Miss Rena T. McCulloch, Port Arthur; elocution department, Miss Marie Geldart, Shediak, N. B.

Partial scholarships—Second year, piano department, Miss Mabel S. Hicks, Toronto; first year, piano, Miss Winnifred Delamere, Toronto; special competition, \$50, Miss Bessie Cowan, Toronto; second year, voice, Miss Lizzie Morin, Welland; second year, theory, T. A. Reed, Toronto; first year, theory, Miss Ethel Switzer, Richmond Hill.

#### THE GRADUATES.

Piano (artists' course)—Miss Mabel O'Brien, Toronto; Miss Nettie McTaggart, Toronto; Miss Ada F. Wagstaff, Toronto; Miss Edith Mitchell, Toronto.

Piano (teachers' course)—Miss Blanche Badgley, Toronto; Miss Rena T. McCulloch, Port Arthur; Miss Etta Chester, Merrickville; Miss Ethelda Wallace, Toronto; Miss Alice Sampson, Toronto; Miss May Hallett, Guelph; Miss Beatrice Smith, Angus; Miss Ida C. Jackson, Port Caldwell; Miss Ethel Ross, Tilsonburg; Miss Leila Sampson, Toronto; Miss Josephine Collins, Toronto.

Organ—Miss Norma Tandy, Kingston; Percy E. Pascoe, Woodstock; Leslie R. Bridgman, Toronto.

Vocal—Miss Carrie B. Davidson, Penetanguishene; Miss H. Edythe Hill, Toronto; Miss Emily Selway, Toronto; Miss Lillian Garratt, Toronto; Miss Vina Bellegem, Petersburg; Miss Zella Baright Robinson, Peachland, B. C.; Miss Nellie Myers, Stratford; Miss Maude Foucar, Tottenham; Miss Helen I. Church, Toronto; Miss Emily Findlay, Toronto; Miss Ada Wagstaff, Toronto.

Theory—Miss Rena T. McCulloch, Port Arthur; Miss May Hallett, Guelph; Miss Miriam Green, Oak Leaf; Miss Jessie T. Hill, Guelph; Miss Edith Truesdale, Toronto; Miss Josephine Collins, Toronto, and Miss Ina Springer, Burlington.

Violin—Miss Maude Schooley, Welland.

Piano Tuning—Lorne S. Bell, Morpeth.

It is worthy of note that this year the conservatory has granted its first post-graduate certificates.

Dr. Edward Fisher gave a short address, and the National Anthem was then sung.

\*\*\*

Miss Ida I. Field, a sister of Mr. Field (pianist), left for Germany yesterday.

Dr. Albert Ham leaves for England on Monday next.

Miss Jessie Alexander, the Canadian elocutionist, has gone to the Adirondack Mountains, where she will spend the summer vacation.

Miss Frances S. Morris, a popular member of the Toronto Conservatory of Music's staff, and musical directress at Pickering College (Ont.), leaves early next week for Victoria, B. C., where she will spend the summer.

MAY HAMILTON.

#### Victor Herbert Reinstated.

Victor Herbert has been reinstated by the Musical Union in full standing as a member.

#### Isidore Luckstone at Spring Lake.

Isidore Luckstone has decided to spend the summer at Spring Lake, returning to New York on Monday, Wednesday and Friday of each week to teach. He will be accompanied by his wife and two children.

#### A Valuable Fiddle.

It was learned that the superb violin used by August Wilhelmj has been sold to Mr. Kupferschmidt, of Chicago, for \$10,000. It is unquestionably one of the great violins of the world. "When the G string of that violin is heard," said Eduard Hanslick, the noted critic of Vienna, "one seems not to be listening to one violin but to six violoncellos." The E string is scarcely inferior. Brilliant and penetrating beyond description it is, and the other strings are worthy of them. It seemed as though the peculiar characteristics of the Stradivarius instruments, the excellence of the upper and lower strings, were more than usually marked in this one. Of course Wilhelmj's tone never came in response to any other player, but the beauty of his violin was not all in its owner.—Sun.

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## WHAT CONSTITUTES GOOD MUSIC?

By MARTIN A. GEMUNDER.

The following pages are based on a paper written in the year of 1887. In order to avoid any arguments on collateral questions I have, wherever possible, used the words of recognized authorities, rather than my own.—M. A. G.

Strange all this difference should be  
Twist tweedledum and tweedledee.

## CHAPTER III.

HISTORY reveals the fact that which is universally termed music among civilized nations has not always presented itself in its present aspect; in reality little of it, as now recognized, had any existence prior to the fifteenth century. It has undergone and is still undergoing a gradual change in all its various phases—a more complex and definite kind continually superseding the simple and vague. Beginning at the earliest stages, when music consisted of little else than that which could be produced by instruments of percussion and the most monotonous of chanting, such as is even now common in savage tribes, we find steadily developed first the melody, then combinations of tones producing harmony; the former displaying its greatest advance in the florid arias of the Italians of the present century, and the latter attaining its greatest intricacy at the hands of Beethoven and subsequently Wagner; but this only after centuries of progress.

Helmholz asserts (1) that: "In reality the modes in which the materials of music are now worked up for artistic use is in itself a wondrous work of art, at which the experience, ingenuity and aesthetic feeling of European nations have labored for between two and three thousand years, since the days of Terpander and Pythagoras. But the complete formation of the essential features as we now see it is scarcely 200 years old in the practice of musical composers, and theoretical expression was not given to the new principle (modern tonal relations) till the time of Rameau, at the beginning of the last century." Again: "One part music is the original form of music with all people. It still exists among the Chinese, Indians, Arabs, Turks and modern Greeks, notwithstanding the greatly developed systems of music possessed by some of these nations. That music in the time of the highest Grecian culture, neglecting perhaps individual instrumental ornamentation, cadence and interludes, was written in one part, or that the voices at most sang in octaves, can now be considered as established."

One of the greatest names of the past is that of Josquin des Pres. Martin Luther spoke of him as one of his favorite composers, saying: "Other musicians do what they can with notes; Josquin does what he likes with them." Andrea Adami calls him "The brightest luminary in the heaven of music." Glareanus said, "Never has nature created a more perfect artist, nor a master possessing so extensive and profound a musical knowledge." The Abbate Baini, in his life of Palestrina, follows a like strain: "In a short time, by his new productions, he becomes the idol of Europe. There is no longer tolerance for anyone

(1) "Sensations of Tone."

but Josquin. Nothing is beautiful unless it be the work of Josquin. Josquin alone is sung in every chapel in Christendom. Nobody but Josquin in Italy, nobody but Josquin in France, nobody but Josquin in Germany, in Flanders, in Hungary, in Spain—Josquin, and Josquin alone." To which Hullah adds: "And with all this, what living singer has ever sung, or what living amateur has ever heard a note of his music? \* \* \* It is to be feared that the indifference, if not to Josquin's memory at least to his music, will prove irremediable: His fame will know no 'second spring.'"

Josquin des Pres lived between the years 1445 and 1521. He too, as well as all great minds, had his followers, who deemed themselves the exponents of high art, possessing a full knowledge of the "esoteric" in music, and in all probability, like the enthusiasts of our day, scorned to cater to the average taste. What would have been their state of mind could they have had shown them the indifference and neglect that succeeding generations accorded the writings of their idol. As with Josquin, so with De Rore, Cavaliere and Monteverde, the greatest dramatic composer of the seventeenth century, and all of the others, progress has left them behind. Their greatest efforts would be considered of little practical value to-day, and they never find place upon a modern concert program unless it be for a purpose other than simply musical enjoyment. They are resting among the "ancient classics," which means that they are eulogized and reverently talked about, but seldom or never played or sung.

The questions now naturally arise, "How will this all end? Will this destructive process never cease? How will it fare with the more modern composers? Surely our Bach, our Haydn, our Mozart and our Beethoven are destined to live as long as music holds its own? There, too, is the 'Eroica,' that mighty masterpiece; will it not reign when and wherever civilized music is known?" In reply it may be safely asserted that the agencies that first enthroned Josquin and then banished him, that elevated a Monteverde only to let him fall again, have not ceased nor diminished in their activity. Adaptability to surrounding conditions or environment is the condition upon which nature permits existence. Failure means retirement and ultimate extinction.

That stern law under which only the fittest survive operates as relentlessly in the department of fine arts as in all other phases of nature. Nothing is here sacred. How these great names will fare in time to come or what treatment will be accorded them is an open question. That conditions, however, will be softened or operation thereunder suspended is not for one instant to be supposed. Beethoven's labors are over; his works are now complete and settled in their character. Success in maintaining place depends upon their capacity for meeting extraneous demands. These demands, it should not be forgotten, instead of being of a fixed and stable nature, are continually shifting and changing with growing humanity. So long, for example, as the "Eroica" keeps pace with the change, so long will it be welcome; but failure here will as certainly consign it to the antiquary's alcoves as it has bronze knives and stone tomahawks. Josquin, too, was

once modern; he has failed to keep his place, and so passed quietly away almost out of memory, and it is now, so to speak, "Beethoven in Germany," "Beethoven in France," "Beethoven in Italy," "Beethoven in England," &c.

Hardly have any productions seen the light of day, and even before the composer's death, decay sets in, and seemingly never ceases its cutting and trimming until all is gone. Take but a single example, that of Haydn. Of his immense number of compositions, comprising 118 symphonies, 83 string quartets, 24 trios, 44 piano sonatas, 5 oratorios, 15 masses, 19 operas, 163 pieces for baritone, besides hosts of other solo and concerted pieces, if we except his "Creation," the "Seasons" and a comparatively few of his symphonies, quartets, trios and sonatas, the balance, probably over 90 per cent. of his works, is already as good as dead, and, like the fate of De Rore's "Chromatic Madrigals," will "know no second spring," and Haydn died considerably less than a century ago.

Sad as may be the contemplation of the end of so much thoughtful and earnest labor, yet it serves a useful purpose, that of indicating the propriety of modesty and tolerance, and the error involved in assuming anything beyond a temporary and conditional value for even our best endeavors.

Passing now from the development of music in the civilized world as a whole, let us examine this same development as it takes place during the life of a single individual.

(To be continued.)

## Burmeister's Engagement

MR. BURMEISTER will appear in public more frequently next season than heretofore, his first engagement to take place at the Maine festival, where he and Madame Sembrich will be the two star soloists. The "Concerto Pathétique," by Liszt, as arranged, orchestrated and played by Burmeister, and having had such great successes with the audiences of New York, Cincinnati and Montreal during the last season, has been selected by the conductor of the Maine festival, which will take place late in September. Mr. Burmeister will also retain the directorship of the Scharwenka Conservatory of Music, in New York, and on his return in the fall expects to bring home the first copies of his last compositions, which will be published by Breitkopf & Härtel, Leipzig, Germany.

Miss M. E. Johnson, who has been piano and violin instructor at Peace Institute, Raleigh, N. C., will occupy that position at Converse College, Spartanburg, S. C., next season.

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THIS issue of THE MUSICAL COURIER is published later than usual, because of the Fourth of July holidays.

WE are happy to say that Lilli Lehmann will not return here next season as a member of the Grau company.

JEAN DE RESZKE will not return here next season—until he gets here. Every year the same old game is kept up, and every year the same old gudgeons bite at this silly bait.

THE *Evening Post* London letter of Saturday last remarks that "the opera has been well patronized, although Jean de Reszke has gone." What can this mean? Is Mr. "Loge" Van Dyck's "last of the prima donnas" losing his grip in London?

THE first of the foreign invaders is here. Vladimir de Pachmann, phenomenal pianist, even in these days of glorified virtuosity, arrived here Tuesday of last week. M. de Pachmann will retire to the country and rest and work until his season begins here in October. He visits us early because he dislikes the rush of home coming tourists in September: The Russian artist set off his fire-crackers with patriotic glee yesterday. *Il est un Oiseau.*

DR. EDWARD FISHER, whose portrait adorns the cover of this issue of THE MUSICAL COURIER, and who is at the head of the Toronto, Canada, Conservatory of Music, combines the æsthetic nature of the cultured musician with the practical ability to illuminate his environment by giving force to his work with the pupils and in the community in which he is found.

Dr. Fisher has built up an enormous institution in Toronto, and an institution which has also introduced rare musicians to Canada and in this country. It is with pleasure that we give an illustration of the Conservatory in this issue and much information on this interesting subject.

THE *World* contained this cable last week:

"LONDON, June 29.—Paderewski has returned to London from his honeymoon. He played to-night at William Waldorf Astor's 'at home.'"

"There is no doubt whatever now that his marriage took place at Warsaw, May 31, as reported, to Helene, the Baroness de Rosen."

Isn't the "Baroness" de Rosen the maiden name of Mrs. Helene Gorski? This Paderewski marriage business reminds us of a child's game. "He is, he isn't, he is." What does it matter, anyhow? If he plays as he did when last here he will command big audiences. The women worshipers he will always attract, through no fault of his own. A witty contemporary suggests that they be examined by insanity experts—Kraft-Ebbing especially. This puts the Paderewski craze into the category of degenerate hysteria, which is not pleasant if true.

WE clip the following from the *London Times*:

"In the *New York Independent* for May Irenæus Stevenson protests against Wagner's present monopoly of the lyric stage. He may possess his soul in peace, since that monopoly, in the very nature of things, cannot last long, especially as there is in it so much of the artificial. Mr. Stevenson thus sums up: 'The fact is, that in opera, as in other music, only in the mixture of the old and the new lies the impresario's ultimate safety and his benefaction to his patrons. \* \* \* The library of the collector may be restricted to Balzac or Shakespeare. But a larger mission, wider opportunities, belong to the average æsthetic vehicle, graphic,

musical or literary; and when it is cramped and scantied in office, the American public and the reviewer alike are entitled to rebuke and complain, because the pleasure and profit, and especially the education, in a brilliant demesne of art is but half possible to us.'"

MRS. JEANNETTE M. THURBER is president of the National Conservatory. She is naturally a very busy woman. This minding of her own affairs has angered the New York representative of a musical journal, who abuses her in print because he was not consulted regarding the selection of Emil Paur as director of the National Conservatory. Mrs. Thurber has enough to occupy her attention without answering "polite communications." The whole attack savors of the unpleasant.

WELL, she has caught them, and there will be a divorce. Some months ago we told of the story of the enraged prima donna, the young husband and the pretty American pupil. With fire in her eye, although she had been in a glass house all winter herself, the wife sailed to Germany, and to her amazement her Wotan failed to answer her imperative whistle. Too long had he played the whipped dog, and his six months' liberty had given him a taste of the joys of freedom. Besides, he was desperately in love with a young singer of his company. Now the divorce courts are playing their merry motive of separation with alimony. Perhaps the elderly wife is not so disconsolate after all, for has she not her elderly baritone?

THE *Sun* is responsible for the statement that the Oratorio Society and the People's Choral Union are to sing Walter Damrosch's "Manila Te Deum," the trashiest and most pretentious piece of music ever composed by an American citizen—born in Posen. If Walter of Posen, and now Walter of Philadelphia, has succeeded in bamboozling the music committee into accepting his machine made stuff, then that committee deserves fame—of the left-handed sort. When this news, ominous to the cause of American composers—ominous because it proves that political "pull" is stronger than artistic merit—is officially confirmed, we propose to print the names of the music committee as a matter of record. The Damrosch "boom," selfish as it is, has not yet been killed, only "scotched."

### THE PARTIALLY MUSICAL.

THE *London World* has a timely fling at the snobbish pretensions of some of its music lovers. It calls them "the partially musical" and describes them so well that we recognize their relations on this side of the water.

There are multitudes of them in London. They go about uttering the passionate cry, "Give us a tune!" Their desire for a tune might well move a diminished seventh to tears, or cause the stoutest augmented fourth to quail and respect the triad. It is no manner of use telling them that there are tunes in the operas of Wagner, that the "Meistersinger" streams with tunes, that "Tristan" is full of melody, that the woodbird music in "Siegfried," the spring night music in "Die Walküre," is magically tune-fest, that the overture to "Tannhäuser" and the third act of "Lohengrin" contain airs to turn us into mandarins. They reply that they want tunes that are tunes. Never argue with them. It is useless, and leads to discords, and they prefer concords, though very often they could not tell you the difference between one and the other. These partially musical people, who swarm like bees in the busy streets of London, like something tripping. When a violinist suddenly plays *pizzicato* they suddenly think him an extraordinary violinist. When a player, by some trick, makes his instrument sound like something that it is not—for instance, when a violinist produces a tone like a harp by playing a natural harmonic note *pizzicato*, or a bassoon player produces a sound like an Alderman asleep after a city dinner by means that need not be described—they are enthusiastically delighted, and hastily acknowledge music to be the greatest of the arts. They dread a fugue



more than pestilence, a piece of strict counterpoint more than famine. Talk not to them of subject and counter-subject, of sequences and modulations, of exposition—which they connect with Paris and the next century—and of inversion. They cannot dissect music, nor do they desire to. They decline to use their intellect in connection with a gay art—as they consider it. What they want is to sit in a comfortable seat and hear tunes. Yet they are not the totally unmusical. They are the partially musical, and they have every right to be considered. Also they can be gently educated, if you don't let them know it, just as children can swallow pills if they don't know they are swallowing pills, but are totally unable to get them down if they do.

The snob musical still awaits his Thackeray.

### ACOUSTICS.

THE acoustics of two important Berlin buildings, the Chamber of the House of Representatives and the Beethoven Hall, have raised anew the old question whether the architect can be held responsible for the acoustic defects of a hall that he has constructed. Has he mastered the problem involved in a hall constructed with a view to rendering most distinctly and accurately audible the sounds of the human voice, or of music? Or does he just trust to accident. According to Alexander Moszkowski, the Berlin public regard the responsibility of the architect as limited by the power of uncontrollable demons of sound, and that the good acoustic properties of a hall must be regarded as a blessing from heaven, for which the architect must pray, which he must seek to merit by proper methods, but which he cannot constrain. Till the hall is completed and fairly tried he cannot tell whether the spirits he has invoked are spirits from heaven or goblins damned.

Charles Garnier, the builder of the Grand Opera House at Paris, which has been very properly styled "l'escalier ou l'on chante," spent fifteen years in studying all that his professional ancestors had written, experimented or constructed, with a view to obtain good acoustic results, and at the end of his labors declared that the outcome of his study was perfect perplexity. He could not find any fixed rule; there was contradiction everywhere, whether he pondered over scientific statements of philosophers, from Pythagoras to Chladni, or consulted the plans of great architects. Weary of mere book learning, the French architect made a tour through Europe and examined all the most famous buildings, and the result of his journeyings was a conviction of the omnipotence of luck and the impotence of design. He found that the good acoustics of one hall were no guarantee of the good acoustics of another hall built on exactly the same proportions and of exactly the same materials. "In one hall," he writes, "the acoustics are excellent, in another exactly similar in all respects, they are bad; in one case the wooden construction seemed the best, in another mason work. Two perfectly similar opera houses, constructed on exactly the same lines, differed utterly in their acoustics."

Then comes the question of echo. This goddess is most unreliable; she appears when you do not expect her, and vanishes when you think you have her. A beautiful French echo vanished in ten years, without the slightest apparent change either in the building or its surroundings, and attempts to produce an echo by mathematically constructed buildings generally fail.

The most ingenious attempt to solve the acoustic problem was that made by the architect of the Trocadéro Hall, in Paris. He thought he could obtain a satisfactory answer by appealing to the science of optics. In place of an orchestra take a light, he argued, place it so that its rays will illuminate all the auditors, and the problem of auditory vibration is solved. A model of the hall was made with walls of polished copper, a brilliant source of light took the place of the orchestra, and the walls were given such a curve as to insure equal illumina-

tion of the whole space. The present Trocadéro Hall shows every detail, even the smallest peculiarity of the model, but, unfortunately the expected results did not come. "The plan was good," wrote Eduard Hanslick; "the hall constructed according to it is not."

Under these circumstances what are we to do? It seems as if we can do nothing but bow to the will of the demons of sound. In a room suitable for Berlioz's "Requiem" we must not give pieces of delicate filigree; in a hall that does full justice to a solo voice we must not attempt mass effects; we must adapt the performances to the requirements of the place in which they are given. Gustav Mahler, of Vienna, compassionating the condition of chamber music in the concert hall, proposed to have it executed in such extended spaces by string orchestras. "To the true musician," he cried, "twenty violins in a hall sound like one in a chamber." Bülow once on a time tried the experiment with Beethoven's Quartet Fugue, op. 133, and proved that the result would please listeners susceptible to dynamic effects, but was no benefit to real lovers of music. The voices of chamber music are not merely organs of sound, but individual personalities, and you can no more multiply them than make ten Raouls and ten Valentines, or a score of Tristans and a score of Isolde, sing a duet.

### A MOVE IN THE RIGHT DIRECTION!

The students of the University of Chicago organized about two years ago a brass band, which has formed an important and sometimes a decisive factor in the athletic contests in which the representatives of that institution engage. Its favorite tune has been "A Hot Time in the Old Town To-Night." The effect of this melody on the baseball or football score is thus described by the Chicago Tribune:

"The rousing air has proved in many cases the most potent influence in rushing a discouraged team on to victory. It has led thousands of students to Marshall Field. It has comforted the defeated, and has pitched the key of the exultations over the hard won triumphs."

The exclusion of "A Hot Time" from the repertory of the Chicago University band, by order of the faculty, has occasioned almost as much excitement in the Windy City as the appearance of Fra Lorado Taft's nymphs of the fountain. It is reported that the college authorities object to the tune on the ground that "its spiritual effect is not uplifting and its ethical influence points the wrong way," and it has been decreed that "A Hot Time" shall no longer be used by the band in connection with university affairs."

Thus does Art ebb and flow in Chicago. But it is not a little curious that at the very moment when Sculpture is getting frisky, Music should tighten up her apron strings.—The Sun, June 29.

THUS has Chicago set an example which could well be emulated by the entire country. It is all very well to desire thrilling, stirring music, and it is also eminently natural, upon triumphant events like those cited above, but there is enough good music which could be used for this purpose, whose "spiritual effect is uplifting and whose ethical influence does not point the wrong way." Yale could appropriately, and as an evidence of her culture, being sadly reminiscent of the recent defeat, indulge in a Beethoven-Chopin-Schumann medley funeral march, ending with Wagner's Siegfried musical epitaph. At the same time Harvard could decorously and solemnly, as befits the wise youths of this institution, march around Cambridge while the band played Mendelssohn's "Wedding March," all of Liszt's Rhapsodies, the "Bridal March" from "Lohengrin," and a few of Beethoven's orchestral arrangements in rag-time. This music is elevating, it will harm no one, while the sub rosa, well understood musical blasphemies of "A Hot Time" can be productive of nothing but a shocking exuberance of vulgar spirits and undignified levity.

Whatever is peruated in sculpture is very apt to be worthy of it, and it is not often that unworthy or demoralizing subjects are chosen to be carved from the marble and to stand out in bold relief.

Usually all these cries of "indecent" are raised by good old ladies with soiled minds, and no sane community can afford to give heed to the simian chatter. Anyway, Chicago is distinctly all right in endeavoring to put down this class of music, and such efforts are of wide-spread benefit. She should not spoil her record by uttering jibes against pure art. Art flows in Chicago, but it doesn't ebb, for there is far too much serious, earnest endeavor back of it.

This is a long stride in the right direction.

### LEHMANN IN "NORMA."

IF we do not approve of the lack of critical appreciation shown Brahms by Mr. Runciman, of the London *Saturday Review*, one must heartily commend his clever abuse of Lilli Lehmann and her impossible tragic stalking through "Norma." This woman, with her arrogance, is fast becoming a nuisance and a menace. There are many young women in this country who mistake her explosive singing, her ludicrous strut and pose for art. She is one of the last of the old-fashioned band of Bayreuth howlers who ape the "grand manner," thus doing exactly what Richard Wagner preached against in ten volumes. This manner is not dramatic; it is melodramatic. It belongs to the good, old-fashioned school of Donizetti, Meyerbeer and the early Verdi. Edouard de Reszké has it; so has Jean. It substitutes statuesque posing for plastic action. It is unbearable; it is a bore. Lehmann, who takes herself so seriously, is the worst actress on the operatic boards to-day. She has played queens so long in transpontine opera that she has never been able to divest herself of the pompous peacockery of such roles. Mr. Runciman winds up his remarks in this comical way:

"My set conviction is that Bellini wrote all Donizetti's operas and Donizetti all Bellini's. Neither composer would have dared to send out such stuff as his own. Certainly it was Donizetti who died young, and Bellini who continued to manufacture Italian operas, till too much listening to his own music brought on softening of the brain."

### THE PERFECTOR OF PROGRAM MUSIC.

THE noble title of Perfeetor of Program Music is unanimously assigned to Nicolaj Schtschikiewicz, a name which is a program of comparative philology in itself. Nicolaj began life as a laborer at Wilna, then kept bar in St. Petersburg, where the passion for music led him to devote all his spare moments to assiduous self instruction on the zither. One day he had been called upon to attend, in his professional capacity of mixer of drinks, at an elaborate supper, and when one of his regular customers asked him what was the menu, he replied, with gleaming eyes, "I will serve it to you in music," rushed to his zither, and began to develop the bill of fare into a sonata of free form. The opening was a largo wholly of half notes, to represent oysters on the half shell; a flowing passage in 3-8 time symbolized the fish, and an occasional dissonance indicated the occurrence of the bones. A calmly fluttering melody characterized the birds, which were accompanied by harmonies in a minor key, to represent the truffles. For the roast beef there was an obstinate bass figure, which indicated with consummate humor that the ox had been a pretty tough one. A spasmodic up and down jumping motive occasionally intervened to represent the conversation, while a scherzo of well marked staccato character prefigured the ices.

The op. 2 of Schtschikiewicz is "Nihilism," a symphonic poem based on some articles by Michael Katkoff. The title of this great work is indicated at the opening by sixty-one bars general pause, thus explaining to the intelligent audience that "nihil" means "nothing." A glance at the score shows

what a terrible task is laid on the conductor's shoulders, for he has to conduct all these sixty-one bars, in D minor, 6-4 time, while the orchestra is dumb. In the course of the piece these sixty-one bars pause return several times, in E minor, then in A flat major, and finally in B flat major, 1-4 time, the whole concluding with a B natural prolonged for eight bars by the English horn alone. In the 211th page of his explanatory pamphlet the composer tells us that this final passage indicates the promise of a new social world to arise from the destructive tendencies of the past. The new composer in his op. 3, "Walpurgisnacht," introduces some new instruments, a bass oboe, a sub-contra fagotto, a mammoth kettledrum, a swine organ, where four of these animals, selected according to the ground tones of their grunts, are played upon by a skilled tail twister.

In the twenty-second century Schtschikiewicz will be famous. At present, stimulated by the labors of Perosi in reviving sacred music, he is composing an oratorio on a text taken from the first Book of Chronicles, Chapter IX., verses 42-45.

THE music critic of the London *Saturday Review* has been having a shy at the modern piano concerto. He doesn't care for the B flat minor Concerto of Tchaikowsky, and as for the Brahms specimens, J. F. R. dismisses them "with a snigger." It seems cruel to snigger two such remarkable compositions as the D minor and B flat major piano concertos out of existence. Of course Schumann's A minor concerto is beautiful music, but man cannot feed forever on Schumann. To hurl Mozart, Beethoven and Mendelssohn at the head of the modern men proves nothing. Other days, other ways. Formally considered, the two Tchaikowsky concertos are not perfect, yet they are brilliant and entertaining. As for Brahms, he can take care of himself. His two concertos are enduring masterpieces. Let J. F. R. contain himself; he can't "down" Brahms. Later on he may study him with profit.

#### A Beautiful Calendar.

THE MUSICAL COURIER has received an extremely beautiful calendar from Miss May Lucia Silva, of Savannah, Ga., which is noticeable for the originality of the design (copyrighted) and artistic application of ideas. The calendar is called the "American Musical Calendar." The cover consists of an American flag, gracefully draped; a spray of golden rod (the national flower); a line from the "Star Spangled Banner," and the admirably chosen pictures of Sherwood and Nordica. The first page is devoted to the composers, and MacDowell, Bartlett and De Koven have been selected as representatives of American composers. A portion of "Dixie," dear to the hearts of all Southerners, is presented. "Columbia, the Gem of the Ocean," is selected to introduce the "Singer's Page," upon which appears the well-executed pictures of Emma Eames and Sanderson. Upon the conductor's page, we find Theodore Thomas and Sousa, with several bars from "America." The calendar closes with a "pianists' page," which is adorned with the pictures of Carreño, Zeisler and Mason, ending with a portion of "Hail, Columbia." The decorations and ornamentations could not easily be excelled for fidelity to artistic truths, grace of arrangement, effective grouping and delicate coloring. The pictures are all excellent, and the entire work is a gem among calendars. It is evidently destined to become popular. The ideas were those of May Lucia Silva, and the execution of them by E. Wilkins, both of whom are to be congratulated.

#### Gowen of Buffalo.

The fifth and closing recital of the season was given by pupils of E. A. Gowen, of Buffalo, N. Y., June 17. The program included piano selections by Chopin, Mendelssohn, Mozart, Spindler, Lichner, Lysberg, Schytte, Mason, Marston, Oesten, Schnecker and others. Sixteen pupils participated, the most promising of whom are Miss Clara Bell, Miss Amelia Toal, Miss Ida Ott, Misses Christie and Helen Meads, D. Forest Phelps, Earl Kelsey and Seward H. Millener.

Mrs. W. L. Chaffee, soprano, assisted, and gave a delightful rendering of Chaminade's "Summer" and "In June," by Dudley Buck.



#### IN WINTER.

Oh! for a day of burning noon  
And a sun like a glowing ember,  
Oh! for one golden hour of June,  
In the heart of this chill November.

I can scarcely remember the spring's soft breath,  
Or imagine the summer hazes;  
The yellow woods are so damp with death  
That I have forgotten the daisies.

Oh! to lie watching the sky again,  
From a nest of hot grass and clover,  
Till the stars come out like golden rain.  
When the lazy day is over.

And crowning the night with an aureole,  
As the clouds kiss and drift asunder,  
The moon floats up like a luminous soul,  
And the stars grow pale for wonder.

—From "The City of the Soul."

IT certainly is summer now; therefore the poet longs for winter. Oh! for one day of chill December—not the December that seemed like May to Austin Dobson (do you remember the lines?)—but a seasonable day. However, being now at least a thousand miles from New York, en route for Asia Major, I shan't complain of the weather. The one vital thing, besides eating, is the way they tune fog horns on ocean steamers. Why in the name of the God of Cacophony do the engineers tune their hideous noise makers so that they produce a vocal version of the diseased triad of C minor? This bothers me more than the foolish number of meals on this steamer—five, instead of eight or ten.

Captain Bleibstieff, of the East German Lloyd, is a very companionable sort of man. Besides playing exceedingly well upon the compass and other nautical instruments, he is also an expert performer at Pinochle. These accomplishments and steering his big steamer help him to pass the time quite pleasantly. He never goes to the smoking room, but in his own cabin is a virtuoso. The second day out he asked me where composers of symphonic poems found their inspiration. Poets, I answered, usually supplied titles, if not the point of departure for the musical idea. Shakespeare's "Coriolanus" proved capital material to Beethoven, while Tchaikowsky fed on the Elizabethan dramas to good purpose. Examples are so numerous of this tacit, intellectual partnership that I forbore quoting them to my good friend and Coppersticker, the captain. Afterward the idea possessed me that for modern musical realists of the Richard Strauss, Bruneau and Delius types—Fritz Delius, personally a mighty fine fellow, is the new man among the realists—poetic novelties must be in constant demand. Tchaikowsky went to Pouschkin, whose dash of African blood—his maternal grandfather was black—gave to his imagination a certain Byronic ferocity. Even César Franck composed to a program, while Vincent d'Indy's wonderful "Istar" set my eyes goggling last winter. That was a libretto for you! The theme was undressed, from collar button to stockings, before it emerged in naked orchestral magnificence.

But all these antique tales, these mediæval romances, barbaric, imposing and blood curdling, are not to be found at hand. I now propose to make some suggestions. Composers about to compose may absorb these lines with profit. I have read with assiduity and three pair of spectacles the

highly moral and exciting stories of Ben-Shiraz, a Persian sage of the thirteenth century. While not so pessimistic as Omar Fitz-Gerald—who sometimes nods—Ben-Shiraz is wholly cosmical in his grasp of the essential worthlessness of life. A deep, sewer-like vein of sadness runs through his ornamental prose—the still, dolorous music of humanity—and at times he can be as fierce as a Filipino chasing a Tammany-ite. His prose poems are polished bits of gloom, encircled by brilliant wit. They are fabulous, yet real; local yet universal. In a word this far-off Persian tavern keeper—he died a drunkard, massively bloated, but tenderly poetic to the last—is the ideal librettist for the wordless symphonic poems of this epoch. Nordau—who of late has been sitting heavily on my digestion—would call all this atavism, a harking back to primitive and degraded art forms. It is nothing of the sort, as I propose to show you; though I know little Persian I hope to set forth some of the ideas of Ben-Shiraz, if not melodically, at least rhythmically. He is the Ossian of Persia, and, borrowing a hint from Prof. Harry Thurston Peck's translation of "Trimalchi's Dinner," by Petronius, I shall endeavor to reproduce the bard in the common speech of to-day. Here is a splendid subject for a composer who paints in sonorous tints, who uses a broad brush. It is called:

#### THE CHASE.

Dewy morn, and the jag of yester night still chases through my veins. O the resistless throb of the temples and the rush of the blood in pounding pulse and palms! I must fare forth, else El-Bug, the horrid god who haunts the eyelids of drunkards and them that sleep by day, will fashion strange whirling and colored monsters upon the wall of my memory. Into the streets I rush, passing the men, passing the women, and quite untouched by the small boy. O devilish small boy! O the slings, the putty balls and the arrows of misfortune! I pass the dropsical bags of the water carrier—O not for me is this pale, flat-liquid, like the bleatings of serious and narrow-minded goats!—and finally reach the welcome tavern of Ben-Shiraz. There is rest, there are shadows, cool and caressing, and the amber liquid imported. As I enter the ruddy sound of a mallet breaks into resilient echoes. It is Ben-Shiraz himself, divine poet and mixer of drinks, who is tapping a fresh keg. O joy, O joy! Now let El-Bug, the fever-god, retire dismayed, for Pils-Ner the wooing deity of thirst and dreams, appears. Hail! Evoë!

\* \* \*

As may be noticed, the Persian poet was not modest in matters relating to business. He believed in advertising his wares. Indeed, I almost suspect that he wrote his prose to Bacchanals to help trade. He must have been, like Hafiz and Omar, a bibulous rascal. But he also sang other themes. Note this one. It might do for a serenade for string orchestra:

#### STÄNDCHEN.

With a smothered hum the red hot master-planet sank in the burning sands and straightway began the amorous buzz of the nocturnal insect. A sliver of silver hung high in the sky; a virgin moon and her faint beams fell upon the face of a young man. He was perspiring, yet happy, for he loved and was loved. Under the date trees awaited his bride, slim and tranquil waisted. She was ten years that day, and her father had promised her hand to the brave youth. Now, upon the west wind was borne the murmuring of voices and the faint delicate notes of tin horns. The young man started, and his stern face darkened. Clutching the white bournous, he began running, and long after he had vanished could be heard the whizzing of the wind forced asunder by his fugacious flight. And that night the bride mourned under the date trees, and like Rachel Mandelbaum, of old Testament fame, would not be comforted. Her father and her father's father and



their followers sat in sullen silence, sharpening ferocious cleavers, for they meant ill to the bridegroom, and woe to him and his tribe if overtaken! He is still running—so says Ben-Shiraz—for he knew full well the horrors that awaited him if that gum arabic, Calathumpian band of tin-horn serenaders ever had turned their tunes loose upon his bride and himself.

This characteristic bit, mordant and sarcastic as it is—surely penned by a misogynist—stirs the imagination. A composer of devices might treat the story ingeniously. A glowing yet idyllic picture could be made at the introduction, while realistic effects might be hinted at—such as the sound of suppressed tin horns, stopped trumpets, altered bassoons and tympani arpeggios. Here is a chance for masterly instrumentation!

The third example is more serious, more contained. It is an attempt to depict in reverberating, rhythmical prose the long sleep of the Arctic region Ben-Shiraz, dweller under the equatorial sun, could fashion for himself an allegory of the shadow that for six months envelops the cold, cruel north.

#### THE SLEEP OF THE SHADOW.

To the harsh, sacrificial tones of curious shells wrought from conch let us worship our blazing parent planet! We stripe our naked bodies with ochre and with woad, and lament the decline of our god under the rim of the horizon. O sweet lost days when we danced in the sun and drank his sudden rays! O dread hour of the coming of the Shadow, the Shadow whose sinister wings drape the world in gray; the Shadow that sleeps! Our souls slink behind our shields; our women hide in the caves; the time is near and night is our day. Softly, with feet of moss, the Shadow stalks out of the South. The brilliant eye of the Sun is blotted over, and with a remorseless mantle of mist is the silvery cusp of the new moon enfolded. Follow fast the stars, the little brethren of the sky, and like a huge bolster of fog the Shadow scales the ramparts of the dawn. We are lost in the blur of doom, and the long sleep of the missing months presses heavily upon our eyelids. We do not rail at the coward Sun-God who has fled, fearing the Shadow, but creep noiselessly to the women in the caves. Our shields are cast aside, unloosed are our stone hatchets, and the fire lags low on the hearth. Without, the Shadow has swallowed the earth; the cry of our hounds stilled as by the hand of snow. The Shadow rolls into our caves, our women and children sleep, our brain is benumbed by its caresses, it closes the porches of the ear, and gently strikes down our warring members. Supine, routed, we rest, and above all, above the universe, is the sleep of the Shadow.

I fancy I have given some notion of the intellectual range of Ben-Shiraz. This last effusion should be given the white, mystical orchestration of César Franck. Such scoring must be neither lugubrious, nor yet dainty. Poetic minded composers may find here much to irritate the initial moment of their fantasy. But be discreet, children! Remember that an ounce of Brahms is worth a barrel of Berlioz, in the matter of color. Above all, do not read too much Ben-Shiraz. In his vagrom moods he is a rascally toper, inciting to lawlessness and drink. At his best he is noble, satisfying, sublime.

My compliments to Montgomery Schuyler for the complete critical overturning he gave John Jay

Chapman in the current *Century*. I admire Mr. Chapman immensely, but as a Stevensonian I was saddened at his reckless smashing of Robert Louis. Mr. Schuyler, in his "Canonization of Stevenson," handles Mr. Chapman with refined cruelty. It is a neat evisceration.

In more brutal fashion does W. E. Henley, the English poet and prose master, lay low the makers of "The Best Hundred Novels." Oh, what a joyous trampling and goring of the idols! How in the smoke and confusion one hears the ripping up of the hollow tin and plaster ware of Hall Caine, Marie Corelli, Watts-Dunton and the rest. It is enough to make bleed the heart of many log-rollers.

The McClure people, so I hear, put \$3,000,000 into the Harper concern, or rather, the new company is capitalized at that formidable amount.

The London *Academy* is beginning to poke fun at the Kipling craze, and calls attention to the fact that Frank Doubleday now says "we" when he refers to Kipling. Never mind; at his present gait Frank is doubling day and night in the matter of business.

E. Irenæus Stevenson is in London. He purposes a trip to the Balkans before he returns.

In an interview with a London *Chronicle* representative, Mr. Dunne told the story of the evening paper in which Mr. Dooley first made his appearance—an ill-fated sheet which the gods loved. One day, just before the end, a funeral passed the office with a band playing the "Dead March" in "Saul." The editor and Mr. Dunne watched it with emotion and fear. "Can it be," they whispered, "our subscriber?"

I am glad to hear that our old friend, Emilio Pizzi, has at last had a big success at Turin. His one act opera, "Rosalba"—not written for Rosalba Beecher, as first reported—has pleased the critics. Illica is the librettist.

Window gardens are more plentiful in Washington than in any other city of the country, says the *Sun*. Houses that might otherwise look gloomy in their stately proportions are brightened and almost humanized by the gay masses of color in their many windows. Small, plain houses are beautified by the running vines and sweet blossoms on the window ledges. The other day an old colored man stopped in front of a house whose windows were a mass of sweet peas in bloom. The mistress of the house was looking carefully at the boxes and snipping off a few dead leaves. The old man gazed earnestly, and wondered that so much loveliness could come from simple sweet peas, and remarked as he turned away: "My Lawd, ef some pussons was to plant a jewsharp it 'ud come up a pianner."

The authorship of those charming love letters issued last spring in book form in Paris, with the title "Amicitie Amoureuse," and brought out in translation as "Love in Friendship," has at last been revealed. The Countess de Nohy acknowledges the fact that they were collected from the papers left by the late Guy de Maupassant.

And poor stuff this book is.

I am keeping my eye on the *Washington Star*.

There is a young man on that sheet who must loathe music. Read these two stories he relates:

"Several people went to sleep during that performance of Wagnerian opera," exclaimed the manager.

"Well," answered the orchestra leader, reproachfully, "I told you you ought to give me more bass drums and cymbals."

Discerning Comment.—"What's that piece they are playing?" said the man with a very large neck. The lady with him pointed to the program. "Fantasie in A minor," she said, with a confident and critical air. "Well, it does beat everything what queer products Asia Minor turns out, doesn't it? But they ought to put a period after that 'A.'"

#### Richard Burmeister.

LAST Thursday, June 29, Richard Burmeister was married to Miss Anne Atkinson, daughter of Rev. W. R. Atkinson, D. D. The wedding took place at the bride's home, Farmville, Va., and was performed by Rev. Dr. Harding, the bride being given away by her father.

Mr. and Mrs. Richard Burmeister sailed last Saturday, by the *Aller*, for Genoa, Italy, to spend the summer abroad, and intend to return in the fall to New York, where their future home will be at 604 Park avenue.

#### Kaltenborn's Summer Concerts.

Franz Kaltenborn, with an orchestra of forty capable instrumentalists, will to-morrow night in St. Nicholas Garden, Sixty-sixth street and Columbus avenue, give the first concert of a series of popular concerts to take place there this summer. Mr. Kaltenborn's experience as one of the first violin players in Theodore Thomas' Orchestra, in Dr. Leopold Damrosch's Orchestra, and in the Seidl Orchestra, not to speak of his work as the head of the Kaltenborn String Quartet, fits him as conductor, and he has already wielded the baton with marked success. It is Mr. Kaltenborn's purpose to give popular but good music, and he will make up his programs with great care.

The program for to-morrow night will be:

Tannhäuser March.....	Wagner
Ballet Music (three parts).....	Rubinstein
Snowflakes (a fairy tale).....	Bendel
String orchestra—	
Virgin Prayer.....	Masanes
Douce Caresse.....	Gillet
Second Polonaise.....	Liszt
Overture, Orpheus, violin solo.....	Offenbach
Waltz.....	Max Kruger
Overture, Merry Wives of Windsor.....	Strauss
Trombone solo, from Stabat Mater.....	Nicolai
Waltz, Morning Journal.....	Rossini
Kammenoi Ostrow.....	Ewald Stolz
Polka Mazurka, Lob der Frauen.....	Rubinstein
Polka Schnell, Par force.....	Strauss
Two Hungarian Dances.....	Brahms
Comic opera selection, Erminie.....	Jakobowski

#### Caroline Gardner Clark.

A great success at the New York State Teachers' convention, held in Albany last week, was Caroline Gardner Clark, the soprano. She was a revelation to the audiences up the State, who had not heard her before. One of her happiest successes was in Lehmann's "In a Persian Garden." No encores were to be allowed, but the audience insisted in her case and she was obliged to respond.

#### Dora Valesca Becker Married.

Dora Valesca Becker, the violinist, was married a few days ago to Charles Grant Schaffer, principal of the public schools at Lake Charles, La.

Miss Olive Mead, the fascinating young Boston violinist, who met with a carriage accident in Boston Back Bay Park, June 2, and whose escape from death was narrow, has entirely recovered. Miss Mead will pass the summer in Atlantic, Mass.

Alexander Lambert is passing the summer on his yacht, which recently has been cruising on the Sound. Mr. Lambert generally spends one day each week during his vacation at his office at the New York College of Music.

Bernhard Listemann, the well-known violinist and teacher in Chicago, sailed for Europe last Saturday on the *Patria*, to be absent until the middle of August, when he will resume his duties at the Chicago Musical College.

## The National Conservatory of Music of America,

(FOUNDED BY MRS. JEANETTE M. THURBER)

128 East Seventeenth St., NEW YORK.

INCORPORATED IN 1885, UNDER THE LAWS OF THE STATE OF NEW YORK, AND

CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES

EMIL SPAUR, Director.

#### SUMMER TERM from MAY 1 to AUGUST 12.

The fifteenth scholastic year begins Sept. 5 and ends May 1. Annual entrance examinations:

Singing—September 18, from 10 A. M. to 12 M.; 2 to 5 P. M. and 8 to 10 P. M.

Piano and Organ—September 19, 10 A. M. to 12 M. and 2 to 5 P. M.

Violin, Viola, 'Cello, Contrabass, Harp and All Other Orchestral Instruments—

September 20, 10 A. M. to 12 M. and 2 to 4 P. M.

Composition—September 21, 10 A. M. to 12 M.

Children's Day—September 23, Piano and Violin—9 A. M. to 12 M.



BERLIN OFFICE MUSICAL COURIER, {  
BERLIN, JUNE 17, 1899.

THE few days which intervened between the recent different music festivals and my return to Berlin were spent in visits to various old friends, partially also in business trips and in recreation.

Nevertheless I always managed to hear also some little music. At Barmen, where I visited Karl F. Witte, the genial first and foremost business Disponent of the celebrated old piano manufacturing firm of Rudolf Ibach Sohn, a gentleman well and favorably remembered in New York, I happened to drop into a performance of "The Messiah," in the newly revised Chrysander edition, and given by the People's Chorus, under the direction of Musikdirector Hopfe.

Barmen boasts of a musical Mæcenas named Ursprung, who is one of the right kind, that puts their hands into their pockets and pays the deficits of the concerts he arranges for and by the people. Last year I gave you a description of a very bad performance of the Berlioz "Requiem" which the People's Chorus sang at their very first concert. This year's "Messiah" reproduction showed considerable improvement, but it will be a long time yet before the society can sing Händel's chef d'œuvre in the style in which the people's choruses reproduce it in England. There, however, they sing little else than just a few Händel and Mendelssohn oratorios, while the Barmen society, which, like the English ones, consists for the greater part of factory and other working people, is intended to develop on much more catholic and broader musical lines.

The concerts are arranged for more varied masses of visitors, as of each work no less than three public productions are given. To the first one, a sort of public formal rehearsal, the school children of all the public schools of Barmen enjoy free admission. For the second, which may be designated as the concert proper, the prices of admission varies between 1 mark and 2 marks (25 cents or 50 cents), according to the location of the numbered seats. This is the concert for the élite of the public of Barmen and Elberfeld.

A repetition, with the same soloists, is given at a cheap general admission of about twelve American cents; no reserved seats, and this is the concert attended by the workmen and their families. This arrangement seems to work better than the people's concerts, which public spirited citizens some years ago tried to get up in New York under Theodore Thomas' direction, and which undertaking soon went to sleep for want of attendance.

While the Barmen People's Chorus did not much satisfy higher musical tastes, the soloists chosen were among the

best, and also most expensive Germany affords. I only mention their names, and you will recognize them as artists of renown. The soprano part was taken by the charming and highly cultured Mlle. Marcella Pregi. Mrs. Marie Goetze, of the Berlin Royal Opera, was the excellent contralto. Herr Giesswein took the part of the unreliable tenor Reinhold Von Zur Muehlin, and Mr. Perron, of Dresden, sang the bass part. It was wonderful how the latter artist got through with the florid passages of the part, and the same remark holds good also as far as Mlle. Pregi's singing was concerned.

Not so, however, with the interpreters of the middle voices, and for them it was to be regretted that Chrysander has restored or rather inserted a lot of coloratura, which is not even authentic, into his new edition of the old work. While I do not consider this arbitrary proceeding an improvement at all, I like very much the restoration of the old original Händel orchestration, in which the woodwind, however, has been greatly strengthened, and also the addition of the grand organ as sustaining instrument in the big choruses can be considered as valuable and highly effective. The old clavicimbalo part was not performed upon such a rarely to be found instrument, but was played upon a superb modern concert grand of the firm of Rud. Ibach Sohn.

At Wiesbaden, one of the musically most active towns of all Rhineland, the Kurhaus management is arranging some really attractive "festival concerts." At the first of these Siegfried Wagner was the conductor and produced some excerpts from his opera "Der Baerenhaeuter" before a large and very appreciative audience. Emperor William II. was one of the listeners, and the following hon mot of his is said to be authentic: "I prefer to listen to Wagner's 'Siegfried' than to a composition by Siegfried Wagner." Not bad, is it?

The pianist, Edward Reuss, of Wiesbaden, performed Liszt's E flat Piano Concerto on this occasion, and Siegfried Wagner conducted the accompaniment to this work of his grandfather. The remainder of the program, in which was Liszt's "Les Preludes," some well-received solo numbers (Pogner's address) sung by Ernest Wachter, of Dresden, and the Meistersinger Vorspiel, was conducted by Kappellmeister Luestner, the regular director of the excellent Kur orchestra.

The second "festival concert" on last Saturday night was conducted by no less important a guest than Arthur Nikisch. He scored a tremendous triumph with the last Tchaikowsky symphony, which is as much one of his

battle horses as most of the other works of the great Russian, but the deeply melancholic spirit of which he understands, feels and reproduces better and far more intensely than any of the many other conductors under whose baton I have heard this elegaic "suicide" symphony.

The soloist at this concert was our charming young countrywoman Mrs. Adrienne Osborne, formerly Miss Eisbein, of Buffalo, and soon to be Mrs. Dr. Felix Kraus. She pleased everybody with her luscious and well-trained soprano voice, as well as the very musical delivery of her solos. Miss Osborne is soprano at Leipsic Opera House, where she occupies a prominent as well as enviable position. American singers are sometimes more appreciated abroad than they, unfortunately, seem to be at home. It is the old case of the prophet, or rather in this instance "prophet bird," but not Schumann's.

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Another American who scored a success recently at Wiesbaden is the young pianist Otto Vose, a pupil of Leschitzky, and to judge from the criticisms I read about him and the extraordinarily favorable reception with which he met at his first concert, quite a remarkable young artist. I hope to meet him in Berlin, and then to be able to give you from personal observation a confirmation of the favorable reports that come to me about this hitherto unknown German-American pianist.

\*\*\*

Apropos of Arthur Nikisch I must mention that recently (on the 3d inst.) he conducted at the Leipsic Opera House a performance of the late Johann Strauss' popular operetta "The Gipsy Baron." These representations of operettas with the personnel of grand opera seem to become quite fashionable, and here in Berlin the performances of "Die Fledermaus" with the artists of the Royal Opera are now being given at Kroll's nightly to full houses. The Leipsic reproduction under Nikisch's baton was absolutely sold out, and as it was given for a charitable purpose (for the benefit of the pension fund) the financial success is all the more pleasing.

The performance must have been a delightful and most highly enjoyable one, to judge from the reports published in the Leipsic papers. Nikisch, who graduated from the position he first held as operatic conductor, likes to return occasionally to his first love, and the result is, of course, an entrancing one. All parts in "The Gipsy Baron" production were taken by first members from the Leipsic personnel, among them Misses Eibenschuetz, Bauer, Walner, Seebe and Ethofer and Messrs. Moers, Merkel, Schelper, Greder and Marion.

This performance, as well as Berlin's "Fledermaus" representation at the Royal Opera House, described in a former budget, took place before the death of Johann Strauss, and hence this lamentable event, which could not have been foreseen by anyone, has nothing to do with the great revival of interest in the music of the "classicist" among the German operetta composers.

\*\*\*

After my return to Berlin I found the Theater des Westens in different hands. Director Hofpauer's first winter season closed on May 31, and he will not resume the arrangement of Berlin's "second opera" until September 16, when his intention is to cultivate principally comic and the so-called Spiel opera, which genre is a bit neglected at the Royal Opera House.

During Director Hofpauer's first season, he evinced great but somewhat planless activity. His repertory during the time from September 15, 1898, to May 31, 1899, embraced no less than thirty-six different operas, among them more than half a dozen absolute novelties. But the selection of the latter category was not the wisest, and the only new

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work which elicited general interest among musicians and proved of temporary value also to the box office, was Tschakowsky's "Eugen Onegin."

\* \* \*

The new management at the Theater des Westens, which will hold its régime there during the summer months, opened up last week and scored a promising initial success. Director Max Heinrich, who is an experienced man, as he is theatrical director at Lubec since several years, had made a good selection for his opening night with Mozart's "Magic Flute."

This chef d'œuvre among German works for the operatic stage was presented in style and lyric reproduction far above the standard of "summer opera" of the average kind. The greatest care had been bestowed above all upon the mise-en-scène, in which the Munich Court Opera example, despite its complicatedness, was followed with utmost care and attention to detail. The orchestra sounded beautiful, and for the first time since I heard it the accompaniments were discreet throughout. Things had been worked out carefully, and the chorus was excellently drilled. Altogether this *gros* of the performance was as fine as you can hear it anywhere, and I hope sincerely that this is not merely a case of new broom, but that the other operas which are to be presented are equally well put on.

A guarantee for this seems to lie also in the engagement of a pretty good, very nearly first class solo personnel, and the promised appearance of some prominent "guests." Of these soloists among the newly engaged personnel I want to mention in the first place Felix Dahn, the impersonator of Papageno, who gives you a very amusing but not clownish interpretation of the part, a happy mixture of distinguished character and of humor. Herr Carlen was, in looks and histrionically, as Tamino, a genuine "Japanese" prince. He has a lovely voice, but it seems more effective in the recitative episodes than in the slow arias. Clara Engel-Lewing, in the part of Astarte, showed perfect coloratura and a flawless intonation. Her voice, however, is of very light calibre. Very prepossessing in appearance, as well as warm in temperament, is Mrs. Cecile Ruesche as Pamina, and the "three ladies," as well as the male chorus, in the hymns to Isis and Osiris, greatly distinguished themselves.

Altogether, it was a delightful, highly enjoyable performance, and henceforth I shall pay particular attention to Director Heinrich's further summer opera offerings. The first "guest" who is to appear there is the Munich baritone Bertram, who will sing Mephisto in "Faust," Falstaff in "The Merry Wives of Windsor," and a few other of his best roles.

\* \* \*

A concert which I should have liked to have heard, but which I missed was that given in honor of the Russian composer, Glinka. He had lived in Berlin forty-two years ago in the house corner Kanonier and Franzoesische Strasse, and now some admirers of the father of the modern Russian musical school have put upon the building a commemorative tablet. The occasion was deemed an appropriate one to give a concert, with a program made up exclusively of works by Glinka. With the assistance of the Schwerincourt Orchestra, which excellent body of musicians was here from Schilling's Ingelweide representations at Kroll's, the concert was arranged at the Beethoven Hall. The Russian composer, Mili Balakireff, had come over from St. Petersburg to conduct the performance of the following works by Glinka: Fragments from the operas "Russian and Ludmilla" and "The Life for the Czar," as well as from the incidental music to the drama, "The Prince of Chelm," the orchestral fantasia "Kamarinskaja," and the capriccio for orchestra on the subject of "La Jota Aragonesa." The latter two well known and very cleverly worked orchestral pieces are said to have interested the audience more than the musico-dramatic excerpts.

The final examinations, or rather "commencement exercises," as they are called in the United States, of the Klindworth-Scharwenka Conservatory, were held at Beethoven Hall a few days before my return to the city. The *Vossische Zeitung*, the most serious in art matters among the Berlin daily papers, has the following on the proceedings: "The majority of the offerings were thoroughly concert ripe, with which definition I want to say that they would have earned credit also in concert. For the word 'concert ripe' to-day, in consequence of the great musical overproduction, is somewhat discredited. Among all others Miss Therese Slottko, a pupil of Conrad Ansoerge, distinguished herself. She performed Liszt's technically and mentally equally difficult Dante Sonata in such finished manner, so full of feeling and temperament, that one may hope the highest things from her future artistic development. Also far advanced is a pupil of Prof. Xaver Scharwenka, who performed the first movement of the D minor piano concerto of Rubinstein, and a pupil of Prof. Florian Zajic, who in the reproduction of the first movement of the Beethoven Concerto displayed a genuine talent for the violin, which, however, is still in need of further technical furtherance. Also a little miss of about ten years of age, a pupil of Miss Elizabeth Kollberg, found favor with the numerous audience in a fleet and quite intelligent, although still somewhat childish performance of the first movement from Beethoven's first piano concerto. A vocal pupil, with a good voice, gave proof of the excellent training he has received on the part of his teacher, Miss Lina Beck. The capable conservatory orchestra performed the accompaniments with taste and discretion, under the direction of Concertmaster Max Gruenberg. It also executed some orchestral variations by one of the pupils from the composition class of Philipp Scharwenka. This talented young composer, whose name is Richard Kursch, had also occasion to demonstrate that he has no common abilities in the difficult art of conducting."

\* \* \*

The last concert for the present season given by the Stern Singing Society bore the character of a private affair, as it took place in the conservatory hall of the Royal High School for Music, and no orchestra was employed. Of special interest in the varied program were three hitherto unknown canons by Haydn. They were selected from the series of canons with the writing of which Haydn amused himself in his old age, and of which pieces of musical construction he thought so much that he decorated the walls of his sitting room with them. They are really little mood pictures in canon form. They were first published after Haydn's death, but of this posthumous and hitherto only edition copies are very hard to find.

We have to thank Dr. Max Friedlaender, the great Schubert connoisseur, for having lately made a new edition of the Haydn canons, which will prove a welcome "novelty" to the friends and admirers of the old master's music.

But the program contained, besides these old and now for the first time revived canons, also some entirely modern music.

There was first a new work for female chorus with soli, entitled "The Women Prisoners," by the very talented Berlin composer, Gustav Lazarus. Furthermore, the effective and cleverly written "Morning Psalm," for mixed chorus, by the Boston Handel and Haydn conductor, Prof. Reinhold L. Herman. Two "sacred" choruses, "O bone Jesu" and "Tenebrae factae," by a young Venetian composer, B. Zenoni, show good à capella writing and well managed climaxes, but the invention is not as elevated in style as the text and the high aims of the composer would lead one to surmise. Prof. Frederick Gernsheim, the conductor of the Stern Singing Society, performed together with Prof. Halir Schubert's wonderful Rondo for violin and piano, and his own third piano and violin sonata, in F major, of which I spoke at length and in very eulogistic terms when it was first produced at one of the chamber music matinées of the Halir Quartet.

\* \* \*

I am informed by Miss Lillian Myers, of the death here, yesterday, of her young sister, Miss Edythe Myers, of Portland, Ore. The talented young lady was a pupil of Professor Jedliczka and gave fair promise of becoming a remarkable pianist. She died of brain fever—"a sad ending for our fond hopes," as the poor bereaved sister touchingly remarks. The body will be taken to the United States for interment.

[This news was published in last week's MUSICAL COURIER.]

Another death here, which does not touch so near home, is that of the pensioned former royal "court ballet musikdirector and composer, Peter Hertel, who died at the ripe old age of 83. Over fifty years he was an active member of the Royal Opera personnel, to which he first belonged as a simple violinist in the orchestra. Then he became conductor of the ballet music, and as such he became the true coadjutor of Paul Taglioni, to most of whose best and drawing ballets Peter Hertel composed the music. They celebrated their greatest triumph with "Flick und Flock" (1858), which has been given at all big opera houses and in Berlin alone no less than 450 times. Other successful ballets of theirs were "Satanella" (1852), "Morgano" (1857), "Elinor" (1861), "Electra" (1862), "Sardanapalus" (1865), "Don Parasol" (1865), "Fantasia" (1869), "Militaria" (1872), &c. The last ballet composed by Hertel was the "Slavonic Bridal Wooing" (1892), and this was also the last work which, in 1893, he conducted in person before a large Berlin audience and then retired upon his well-earned pension.

Apropos of the subject of women's alliances to musicians, I find in an article on "The Woman Composer," from the pen of an esteemed contributor, the following paragraph in a recent issue of THE MUSICAL COURIER:

\* \* \*

Notwithstanding all arguments to the contrary, woman is dependent on the doings of man for her success in life, just as man is assisted in his labors by the help of woman. Clara Schumann revised her husband's compositions, Cosima Wagner frequently earned the money wherewith to pay for her husband's food and leisure, and Anna Dvorák supplies her Antonin with coffee when

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his inspiration gives out, and renders their numerous progeny invisible and unbearable when the master is in thought.

Now, with all due respect for Mrs. Dvorák's coffee and its influence upon her husband's inspiration, which I hope is very strong (the coffee as well as the influence and the inspiration), I want to defend poor Robert Schumann, for most of the editing Clara Schumann gave to his works was done when he was dead and could no longer prevent it, and as for "Cosima Wagner's frequently earning the money wherewith to pay for her husband's food and leisure," that is all bosh and nonsense.

When Richard Wagner met Cosima at Munich she was the wife of Hans von Bülow, who brought out "Tristan" for him at the Royal Bavarian Court Opera House. Wagner was then, through the munificence of the late King Ludwig II. of Bavaria, already a rich and renowned man, whose works brought such an amount of royalties that his wife, who was then not yet Cosima, did not need to pay for his food and leisure. If he had not been, it is dollars to doughnuts that Cosima would not have become Mrs. Wagner, but would have been contented to remain Mrs. Hans von Bülow. Anybody who knows the character of that lady will confirm this latter private opinion of my own.

As for our esteemed contributor, however, I wish to repeat to her my admonition that women (and for that matter also men) should not compose music unless they have something new, beautiful or at least interesting to put down on music paper, and I may now add the further suggestion that women (and men also) should not write upon a subject upon which they are not sufficiently well informed.

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Among the callers at THE MUSICAL COURIER office were Arnold Spencer, from Indianapolis; Mr. Napier, from Brooklyn; Mr. and Mrs. Willy Burmester, of Berlin; Otis B. Boise; Miss Rita Elandi, who came from Bayreuth and is on her way to Homburg, where she will take the waters and a perfect rest from overwork; Otto Taubmann, the composer of the German Mass of which I spoke in a previous budget and which important work will soon be published by Messrs. Brietkopf & Härtel; E. Lion Rains, Max Kadisch, a young orchestral conductor, who would like to emigrate to the United States; Mr. and Mrs. Arthur M. Abell, who are now on their way to a visit across the ocean. Mr. Abell performed for me, with his wife's intelligent accompaniment, the Mendelssohn violin Concerto and showed great improvement since his last appearance in public in Berlin. Mrs. Théa Dorré, formerly with the Carl Rosa Opera Company; this lady may soon be heard in her favorite role of Carmen as guest at the Theater des Westens. David M. Levett, the piano pedagogue; Moritz Mayer-Mahr, also piano teacher and pianist of note, and last but not least, two little girls, the sisters Silberfeld, from New York, who are absolutely the most gifted children I have encountered for a very long time. They have been exceedingly well taught by Wm. M. Semnacher, of New York, for whom I have always entertained a great respect, which was largely increased, however, when these youngsters played Bach, Liszt, Chopin and other piano music for me. The older girl, Miss Bessie, will begin in the fall the finishing of her studies with Prof. Xaver Scharwenka and the younger one will be intrusted to the teaching of Mr. Mayer-Mahr.

O. F.



CINCINNATI, June 28, 1899.

#### THE GOLDEN JUBILEE SAENGERFEST.

THE golden jubilee Saengerfest began Wednesday evening, June 28, in an unfinished hall—a monster building which really cannot be completed in another two weeks.

Of course it would not do to postpone the fest. That would have wrought irreparable damage to its cause, even if it had been done for a day. As it was, the condition of incompleteness was something painful to behold. The scaffolding and false woodwork had not been removed until the very day of the beginning of the fest, and the chairs for a seating capacity of 14,000 were not moved into the building for arrangement until within six or seven hours of the initial concert. Only two days before the opening of the jubilee even the colossal roof had not yet been finished. A cry of distress from Macedonia was sent out through the columns of the press in an "ad." asking for all the help that would be competent and willing to work.

Five hundred laborers of every type and description, from skilled carpenter and machinist down the grade to the helper, were at work on the building day and night for the past few days and still the hall was in an uncompleted and unsatisfactory condition. Tuesday the report gained wide circulation through a misleading article in an afternoon newspaper that the beginning of the fest would be postponed until Thursday night, but this was emphatically contradicted by the official statement which appeared in Wednesday morning's papers.

Who is to blame for this state of affairs preceding the celebration of the fiftieth anniversary of the foundation of the North American Saengerbund in the very city which gave it birth?

There are a multiplicity of causes.

The principal cause is to be found in the lack of funds, which hampered the work of the executive committee from the beginning. The modest sum of \$50,000 was asked by the finance committee from the citizens. After several months of effort it was with difficulty that a subscription of \$40,000 was signed. Delay in getting funds necessarily delayed the construction of the building. Gen. Andy Hickenlooper, who was chairman of the finance committee, refused to act in that capacity any longer when he sized up the situation and saw the dragging slowness of response to the call for funds. Mr. Hickenlooper, one of the most sagacious of financiers, resigned the chairmanship, and ceased to be a member of the committee. A very able and industrious man succeeded him in the person of George Bohrer, president of the German National Bank. But Mr. Bohrer's efforts in getting more funds were not blessed with superabundant success.

Meanwhile the matter of proceeding with the construction of the hall was further procrastinated. Some members of the board were in favor of going ahead, whether a sufficient amount had been subscribed or not; others, more conservative, insisted that a certain sum should be in sight beyond peradventure of doubt before beginning the new hall. Thus the precious weeks passed by, and the date for the Saengerfest drew ominously near. Of course the contractor was put under heavy bond, to make the completion of the building sure on time. But unavoidable difficulties then occurred.

First there was a strike on the part of the carpenters, and this not only caused feeling but delayed the work. Then the worst thing happened in the form of a misstatement and a cruelly exaggerated report on the part of an afternoon daily, that the principal part of the immense building had caved in, and that it might topple into ruins at any time. And yet the only foundation for this report, calculated to be so injurious to the cause, was the falling down of a few pieces of timber from the top of the roof and the bending of one of the supports. The debris would not have made a respectable load of kindling wood.

But the sensation spread and worked untold injury. The only course the executive board could pursue under these circumstances was the one which they followed. They engaged the best constructing engineers available, secured the services of an expert superintendent and spent nearly \$20,000 more to make the building so safe that, it is now said, a train of cars could be run over the top of the building and not the slightest tremor would be felt or perceived by anyone in the audience. But this course, while it was the best to pursue, made the entire cost of the building exceed the sum of \$50,000, while the original estimate was only for \$32,000. Of course the building is now solid enough for permanent use, and a proposition is now being entertained to dispose of it to a syndicate for \$10,000 at the conclusion of the fest. The idea is to use it for great occasions—such as national conventions, horse shows and other purposes strange to the Heavenly Muse, to which it is dedicated, at least for the present week.

But the city has attired itself in gala array for the celebration of the golden jubilee. Societies have poured in, and the hotels and boarding houses are filled with the "Sangesbrüder." The social features have begun and will be continued without number until the close of the fest. There will be any amount of "commerz" and the German "salamanders" will be rubbed over the tables in foaming glasses of the amber fluid. It is a strange commingling of drinking and song—a retention of the old customs of the Teutons, when they celebrated their feasts in the primeval forests.

A list of the participating societies and their headquarters is as follows:

Akron Liedertafel, Akron, Ohio—Clifton Hotel, Jefferson avenue and Carrie street.  
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Arion Gesang Verein, Allegheny, Pa.—Workmen's Hall, 1314 Walnut street.  
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 Aurora Saengerbund, St. Louis, Mo.—Stratford, 628 Walnut street.  
 Aurora, Newark, N. J.—Charles Kraus, 2 McMicken avenue, corner Vine.  
 Baeker Gesang Verein, Cincinnati, Ohio—Workmen's Hall, 1312 Walnut street.  
 Bayrischer Maennerchor, Cincinnati, Ohio—Workmen's Hall, 1314 Walnut street.  
 Beethoven Gesang Verein, Wheeling, W. Va.—Elsheimer's, 831 Walnut street.  
 Bloomfield Liedertafel, Pittsburg, Pa.—Ocean House, 1252 Elm street.  
 Birmingham Turn Verein Gesang Sekt., Birmingham, Ala.—Central Turner Hall, 1407 Walnut street.  
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 Covington Liederkranz, Covington, Ky.—Central Garden, Covington, Ky.  
 Chattanooga Turn Verein G. Sekt., Chattanooga, Tenn.—Munro Hotel, 29 West Seventh street.  
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 Eintracht Gesang Verein, Pittsburg, Pa.—Stross Hotel, Twelfth, near Vine street.  
 Erie Maennerchor, Erie, Pa.—Clifton Hotel, Jefferson avenue and Carrie street.  
 Evansville Liederkranz, Evansville, Ind.—Washington Platform, Court and Elm streets.  
 Evansville Maennerchor, Evansville, Ind.—John Kiefer, 9 East Molitor street.  
 Eintracht Gesang Verein, Fort Wayne, Ind.—Sherwood Hotel, Walnut, between Sixth and Seventh.  
 Eintracht, Chillicothe, Ohio—Workmen's Hall, 1314 Walnut street.  
 Findlay Maennerchor, Findlay, Ohio—Central Turner Hall, 1407 Walnut street.  
 Freier Saengerbund, Chicago, Ill.—Main Street Hotel, Seventh and Main streets.  
 Freier Maennerchor, St. Louis, Mo.—Loeffler's, St. Clair street and Jefferson avenue.  
 Franz Abt Liederkranz, Millvale, Pa.—Bichlmeier's, 1541 Race street.  
 Frohsinn Gesang Verein, Chicago, Ill.—Palace Hotel, Sixth and Vine streets.

Frohsinn, Mobile, Ala.—Sherwood, Walnut street.  
 Garfield Liederkranz, Cincinnati, Ohio—2 McMicken avenue.  
 Germania Quartet Club, Johnstown, Pa.—Palace Hotel, Sixth and Vine streets.  
 Germania Liederkranz, Pittsburg, Pa.—Ocean House, 1252 Elm street.  
 Goodfellow Saengerchor, Cincinnati, Ohio—Twelfth and Vine streets.  
 Germania, Chicago, Ill.—Gibson House, Walnut street.  
 Harmonie Gesang Verein, Cleveland, Ohio—Buck's Place, Bremen street, above Twelfth.  
 Harmonia, Dayton, Ohio—Stag Hotel, 420 Vine street.  
 Harmonie Chorus, Detroit, Mich.—Gibson House, Walnut street.  
 Harmonie Maennerchor, St. Louis, Mo.—Bristol Hotel, Sixth and Walnut streets.  
 Harmonie Saengerbund, St. Louis, Mo.—Hoemer's Hotel, West Twelfth, near Vine street.  
 Harugari Frohsinn, Buffalo, N. Y.—Dennison Hotel, Fifth and Main streets.  
 Harugari Maennerchor, New Orleans, La.—Pfizenreiter & Maltzahn, 1220 Vine street.  
 Heights Maennerchor, Cleveland, Ohio—Gerdes' Hotel, Fifth, between Elm and Plum streets.  
 Herwegh Maennerchor, Cincinnati, Ohio—Buchwald's Hall, 1529 Vine street.  
 Hudepohl Saengerbund, Cincinnati, Ohio—Buckeye Brewery, 46 East McMicken avenue.  
 Humboldt Liederkranz, St. Louis, Mo.—Cosmopolitan Hall, 1313 Vine street.  
 Henderson Liederkranz, Henderson, Ky.—Washington Platform, Court and Elm streets.  
 Harugari Saengerbund, St. Louis, Mo.—Clifton Hotel, Jefferson avenue and Carrie street.  
 Harmonia Maennerchor, Chicago, Ill.—Cincinnati Hotel, Ninth and Sycamore streets.  
 Indianapolis Maennerchor, Indianapolis, Ind.—Stag Hotel, 420 Vine street.  
 Junger Maennerchor, Chicago, Ill.—Kolb's Hotel, 537 Walnut street.  
 Koerner Maennerchor, Allegheny, Pa.—Workmen's Hall, 1314 Walnut street.  
 Kronthal Liedertafel, Belleville, Ind.—Mecklenburg, Highland avenue and Molitor.  
 Liederkranz Gesang Verein, East Liverpool, Ohio—Joseph Reiss, Ninth and Elm streets.  
 Liederkranz, Louisville, Ky.—Palace Hotel, Sixth and Vine streets.  
 Lya Gesang Verein, Cleveland, Ohio—Central Turner Hall, 1407 Walnut street.  
 Liederkranz, St. Louis, Mo.  
 Memphis Maennerchor, Memphis, Tenn.—Central Turner Hall, 1407 Walnut street.  
 Mount Washington Maennerchor, Pittsburg, Pa.—Stross Hotel, Twelfth, near Vine street.  
 Mozart Gesang Verein, Wheeling, W. Va.—Mecklenburg, Highland avenue and Molitor.  
 Musik Verein, Milwaukee, Wis.—Burnet House, Third and Vine streets.  
 Musik Verein, Indianapolis, Ind.—Rand Hotel, 27 West Fifth street.  
 Martin's Ferry Maennerchor, Martin's Ferry, Ohio—Clifton Hotel, Jefferson avenue and Carrie street.  
 New Orleans Quartet Club, New Orleans, La.—Pfizenreiter & Maltzahn, 1220 Vine street.  
 Nord St. Louis Bundeschor, St. Louis, Mo.—Cosmopolitan Hall, 1313 Vine street.  
 Nord St. Louis Liederkranz, St. Louis, Mo.—Bristol Hotel, Sixth and Walnut streets.  
 Nashville Maennerchor, Nashville, Tenn.—Carter Hotel, Sixth and Race streets.  
 Nord Chicago Liederkranz, Chicago, Ill.—Kolb's Hotel, 537 Walnut street.  
 New Orleans Liederkranz, New Orleans, La.—Warlinger's, 20 East Thirteenth street.  
 Odd Fellows' Saengerchor, Cincinnati, Ohio—Washington Platform, Court and Elm streets.  
 Orion Maennerchor, Lima, Ohio—Hexter's Hotel, Seventh and Vine streets.

Orpheus Maennerchor, Chicago, Ill.—Palace Hotel, Sixth and Vine streets.  
 Orpheus Gesang Verein, Cleveland, Ohio—Dennison Hotel, Fifth and Main streets.  
 Orpheus Gesang Verein, Pittsburg, Pa.—Musical Exchange, 1307 Vine street.  
 Orpheus, Buffalo, N. Y.—Palace Hotel, Sixth and Vine streets.  
 Pioneer Gesang Verein, Chicago, Ill.—Central Turner Hall, 1407 Walnut street.  
 Polymnia Gesang Verein, Chicago, Ill.—Cincinnati Hotel, Ninth and Sycamore streets.  
 Rock Spring Saengerbund, St. Louis, Mo.—Bristol Hotel, Sixth and Walnut streets.  
 Rhein-Frohsinn, St. Louis, Mo.—Clifton Hotel, Jefferson avenue and Carrie streets.  
 Saengerbund, Jeffersonville, Ind.—Woesner's, Race street and McMicken avenue.  
 Schiller Liedertafel, Chicago, Ill.—Kenning's, 630 Main street.  
 Schwaebischer Maennerchor, Cincinnati, Ohio—Central Turner Hall, 1407 Walnut street.  
 Schweizer Maennerchor, Chicago, Ill.—Ocean House, 1252 Elm street.  
 Senfelder Liederkranz, Chicago, Ill.—Dennison Hotel, Fifth and Main streets.  
 Socialer Maennerchor, Louisville, Ky.—Charles Meier, Elder and Vine streets.  
 Socialer Maennerchor, St. Louis, Mo.—Bristol Hotel, Sixth and Walnut streets.  
 Springfield Maennerchor, Springfield, Ohio—Louis Schneider, 56 East McMicken avenue.  
 St. Louis Liedertafel, St. Louis, Mo.—Clifton Hotel, Jefferson avenue and Carrie street.  
 St. Louis Saengerbund, St. Louis, Mo.—Clifton Hotel, Jefferson avenue and Carrie street.  
 Sued St. Louis Bundeschor, St. Louis, Mo.—Bristol Hotel, Sixth and Walnut streets.  
 Schweizer Maennerchor, Cincinnati, Ohio—1432 Bremen street.  
 Saengerbund, Buffalo, N. Y.—Oxford Hotel, Sixth and Race streets.  
 Schleswig-Holstein Saengerbund, Chicago, Ill.—Hoemer's Hotel, West Twelfth, near Vine street.  
 Schwaebischer Maennerchor, Allegheny, Pa.—Workmen's Hall, 1314 Walnut street.  
 Teutonia Maennerchor, Allegheny, Pa.—C. Burckhauser, Central Depot, Palace H, 406 West Third street.  
 Teutonia Maennerchor, Chicago, Ill.—Seidel's, Race and Eighth street.  
 Teutonia Maennerchor, Buffalo, N. Y.—Dennison Hotel, Fifth and Main streets.  
 Toledo Maennerchor, Toledo, Ohio—Emery Hotel, Vine street.  
 Turner Maennerchor, Cleveland, Ohio—North Cincinnati Turner Hall, Vine and Daniels streets.  
 Umland Gesang Verein, Cleveland, Ohio—Dennison Hotel, Fifth and Main streets.  
 Vorwaerts Liedertafel, Chicago, Ill.—Veelmann's Hotel, 919 Walnut street.  
 Vorwaerts Gesang Verein, Pittsburg, Pa.—Ignatz Toeffer, 1355 Walnut street.  
 Walhalla Gesang Verein, Chicago, Ill.—Cincinnati Hotel, Ninth and Sycamore streets.  
 Junger Maennerchor, Philadelphia, Pa.—Burnet House, Third and Vine streets.

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been accorded the privileges of free access to all the resorts and amusements that are now available in the Queen City. Thanks for these are due to the untiring efforts of Jos. Miller, president; Secretary Haavmeyer and members of the local press committees. Members of the local and visiting press will have a grand street parade on Thursday. But the visiting societies will have no parade. There are no great arches spanning the sidewalks at prominent corners and the sine qua non of former Saengerfests will be omitted at the celebration of the Golden Jubilee.

JUNE 29, 1899.

At the opening of the fest on Thursday night the address of welcome to the city was made by Mayor Tafel, and President Bettmann welcomed the societies of the Bund on behalf of the local executive board. President Bettmann's remarks were characteristic and as follows:

**LADIES AND GENTLEMEN**—Softly passes through my mind the recollections of the lovely nursery tale, in which a young prince went forth in search of adventures and to whom his mother, a powerful fairy, gave a talisman as a parting gift. And when all day long he had fought giants and dragons, and in the evening was exhausted and homesick, he had but to make use of his talisman, and wherever he happened to be—in field or forest or the crowded streets of the populous city—the walls of his father's palace suddenly arose around him, friendly spirits in the forms of dear old friends gratified every wish of his, until, comforted and happy, he fell asleep, to awake strengthened and refreshed for new work in the morning.

Mother Germania still sends forth her sons by tens of thousands—not to seek adventures, but homes for themselves and German culture—and to each one she still gives a powerful talisman as a parting gift. And when all day long he has struggled with the cares and anxieties of life, which are the giants and dragons of modern existence, and is perhaps homesick or discouraged, he has but to use his talisman, and wherever it may be—whether in the East, rich in fabulous lore, or in the land of the golden sunset; in Northern snows or under the luxurious splendors of the South and its wondrous palms—he suddenly hears the whisperings of the forest or the sound of the rushing river of his native land; happy recollections come to cheer him; he sees the Christmas tree, adorned by mother's hand, and peace and contentment come to fill his soul. And this talisman—is it necessary to name it?—is song, sweet German song.

Who has ever fully measured the depth, fluency and grandeur of German song? From the sweet cradle song with which the loving mother soothes her darling's earliest troubles and causes slumber to descend upon its tired eyelids to the solemn dirge with which mourning companions consign a departed friend to the bosom of mother earth—whatever there is between these two extremes of human existence—"all that is noble and stirs the human heart, all that is sweet, and moves the human soul"—in German song it finds appropriate expression. There is the song of childhood, of school; now gay or solemn, of wine and friendship, the song of prayer or church song, on the wings of which the believer's soul rises to the very footsteps of his Creator's throne. There is, like the awakening spring storm, like clash of sorrows or roar of thunder, the soul-inspiring song of liberty, home and country. And then, above all others, thou song of songs, out of which life's greatest bliss, life's deepest sorrow speak to us in ever-changing tones of sad or happy love—what other language has such store of thee? Happy is the people rich in songs—from overflowing bourns it drinks continually new strength, new joy and virtue.

Not to its nation alone—to many others German song has proved a blessing. Wherever a germ of it fell into receptive soil, where it took root, blossomed and brought forth choice fruits and flowers. From our early saengerfests sprang our beautiful Springer or Music Hall, which, in turn, together with the song associations elsewhere, gave a new impetus to the cultivation of the divine art in all sections of our great country. Where, fifty years ago, besides our soul-stirring national airs, you could hear only the monotonous plantation song, there now flourishes a joyous cult of music, which, entirely free from any national prejudice, pays cheerful tribute of sincere admiration to the works of the great masters, no matter where their mental workshop stood or stands, and to the achievements of all grand artists, regardless of their land of birth or residence. With princely liberality the great American people supports the fine arts, and especially that of music, and it is largely due to the warm-hearted generosity of our American fellow citizens that this Saengerfest could be arranged in its present splendid dimensions.

One thing only remained exclusively German—the loving cultivation of the male chorus, which is the more to be wondered at, as just this very branch of song resulted eminently in refinement of manners and in fostering a most intense patriotism. Far more than anything else on earth—far more than even the dear old home, the German-American and his descendants love their American Fatherland. From the turner and singer halls the German regiments poured forth in the country's hour of danger—ready, under the well-remembered old strains, closely interwoven with those of "Hail Columbia," "Yankee Doodle" and the "Star Spangled Banner," to march to victory or death. And in this lies the great, moral, inestimable significance of the saengerfests, that impressing upon the masses of our people the high value of the exclusive male chorus, they do not consider the mission of German song accomplished until, like so many other beneficent German characteristics, this one, too, shall have become one of the acknowledged institutions of our country.

Therefore, a most hearty welcome is extended to you, ye guardians and preservers of German song from far and near! A holy, noble mission is intrusted to you! As long as men will sing of honor, home and country, love and friendship, fidelity and devotion, so long will these and other virtues continue to exist on earth! Long then live German song!

President Hanno Deiler, of New Orleans, made the response on behalf of the North American Saengerbund.

The first matinee concert Friday afternoon was poorly attended and presented the following program:

Overture, Don Juan.....Mozart

With concert ending by Theodore Thomas.

Komm, Verhulste Schoene (Come, O Come, Veiled Beauty),

Hauptman

Words by F. Rueckert.

Die Prager Studenten (Joseph V. Eichdorf).....Lenz

Milwaukee Music Verein.

Aria, Dich, Theure Halle (Tannhäuser).....Wagner

Miss Sara Anderson.

Symphonic Poem, Phaeton.....Saint-Saëns

Aria, My Heart at Thy Sweet Voice (Samson and Delilah).....Sa nt-Saëns

Mrs. Marshall Pease.

Wo Ist Gott.....

United Singers of St. Louis.

Invitation to the Dance (Aufforderung zum Tanz).....Weber-Berlioz

Aria, Der Freischütz (Durch die Wälder).....Weber

George Hamlin.

Aria, Lakmé (Pourquoi?).....Dejibes

Miss Sara Anderson.

Kaisersmarsch.....Wagner

The orchestral work was excellent, although the "Don Juan" Overture was given rather tamely. The music committee are realizing that they made a mistake in the selection of soloists; at least there are a few of them who have been disappointments. Mrs. Marshall Pease, who was selected as the contralto of the quartet of soloists, sang "Oh, Love, Thy Help," from "Samson and Delilah," very indifferently, with a voice that has musical quality to recommend it, and that is about all. She sings without any dramatic force, let alone intensity. Miss Sara Anderson redeemed some of the shortcomings of the cantata on the opening night. She sang "Dich, Theure Halle" with evidence of dramatic power, but with little conception and no intensity. Her aria from "Lakmé" was better suited to her capacity and she succeeded in infusing some life into it.

George Hamlin, tenor, fully sustained himself as an artist of the first rank. He sings with repose and knows how to husband his resources, using them at the proper time. His reading of "Durch die Wälder" was always responsive to the sentiment, as it came calm, spirited or full of passion. He worked it out to a dramatic close.

As to the singing of the individual societies, that of the Buffalo Orpheus, John Lund conductor, ought to have first mention. Each member of this society is a singer, with a voice that has both material and quality. The effect of an aggregation of such individuals can only lie along artistic, satisfactory lines. Next in merit came the United Singers of St. Louis, who sang with splendid volume and good shading.

JULY 1, 1899.

The third concert, Friday evening, offered the following program:

Overture, Rienzi.....Wagner

Festhymne.....Sittz

Saengerbund Mass Chorus.

Recitative and Aria, from Mireille, Mon Coeur ne peut

Changer.....Gounod

Mrs. Corinne Moore Lawson.

Es Steht Eine Mächtige Linde.....Pache

Der Fruehling am Rhein.....Breu

Saengerbund Mass Chorus.

Suite, Peer Gynt, No. 1.....Grieg

Wohl Durch Die Nacht.....Old Welsh Air

Saengerbund Mass Chorus.

Aria, Lucia (mad scene).....Donizetti

Miss Charlotte Maconda.

Festival Overture, Akademische.....Brahms

Da Die Stunde Kam.....Menge

Wenn Nicht Die Liebe Wäre.....R. Kieserling, Jr.

Saengerbund Mass Chorus.

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titled to one delegate for every twelve singers present. Should less than twelve be present, and if the society has paid the assessment for twelve, the society is entitled to one vote.

It was unanimously decided to hold the next saengerfest at Buffalo in 1901, thanks to the exertions of Mayor Diehl, of that city.

The new constitution, if adopted, will make many radical changes in the scheme of the saengerfests. It proposes that no solo be included in the program; that the program be limited to mass singing, musical numbers by the orchestra and singing by societies of not less than forty members. The musical program to be selected by the executive board, in conjunction with the fest director. The latter move is made to wipe out all chances for a display of local jealousies.

The last afternoon concert of the saengerfest presented the following program:

Overture, Tannhäuser.....Wagner  
Our Country's Flag.....Surdo  
(Words by J. B. Peaslee.)  
Children's Chorus.  
Aria, Hans Heiling, An Jenem Tag.....Marschner  
Oscar Ehrgott.  
Overture, Oberon.....Weber  
Pastoral Scene, Der Hirt auf dem Felsen.....Schubert  
Mrs. Corinne Moore-Lawson.  
Slavonic Rhapsody.....Dvorák  
O Du, Mein Holder Abendstern.....Wagner  
Oscar Ehrgott.  
The Fairies' Festival.....Smith  
Children's Cantata.  
With soprano solo by Mrs. Lawson.  
Rakoczy March.....Berlioz

The special feature was the singing of the children's chorus—some three thousand in number—taken from the public schools. In both Mr. Surdo's musical setting of "Our Country's Flag" and the cantata their work was worthy of the highest praise. They sang with purity of intonation and certainty of attack. Some of their fortes and crescendos would have done credit to a thoroughly trained chorus of men or women.

The soloists were Oscar Ehrgott, baritone, and Mrs. Corinne Moore-Lawson, soprano.

Mr. Ehrgott towered away above himself—that is, himself as he has been recognized heretofore. He, best of all the soloists, succeeded in filling the vastness of the hall. A voice that has roundness, fullness and strength, and a rather combination of the dramatic and lyrical in quality. He succeeded in imparting genuine warmth and a certain degree of passion into the "Hans Heiling" aria. His enunciation, too, was distinct; his interpretation of breadth and power. His singing of the "Abrudstron" from "Tannhäuser" was poetic without being sentimental—an ideal interpretation with a wealth of voice back of it. Mr. Ehrgott was called out several times and overwhelmed with applause.

Mrs. Corinne Moore-Lawson sustained herself as an artist of the convincing type. Her voice, which is a genuine soprano, of lyrical quality, seems to have been endowed, like Patti's, with the gift of perennial freshness and youth. It grows more mellow with time, but not any older. Her singing of Schubert's "Pastoral Scene," which is so unlike Schubert, was something like the unfolding of the scene itself. The listener could not help but

be impressed with the beauties of nature, which her singing portrayed to life. Absolutely true to the pitch, her penetrating voice reached to every part of the hall. Her interpretative faculty never fails her. She was called out several times by the applause of the audience.

The orchestral work was effective, especially in the "Tannhäuser" Overture and the "Rakoczy March."

To-night the Golden Jubilee Saengerfest—at least the musical portion of it—was brought to a close. The following program was presented:

Vorspiel, Die Meistersinger.....Wagner  
Gedächtnis.....Seyffardt  
Saengerbund Mass Chorus.  
Les Adieux de Jeanne d'Arc.....Tchaikowsky  
Miss Sara Anderson.  
Overture, Fidelio.....Beethoven  
Chorus—  
Frühlingsklage.....Kreipl  
Singe, Du Voegelchen.....Baldamus  
Saengerbund Mass Chorus.  
Aria Orpheus, Che Faro Senza.....Gluck  
Mrs. Marshall Pease.  
Danse Macabre.....Saint-Saëns  
Soldatenbraut.....Speidel  
Schwertlied.....Weber  
Saengerbund Mass Chorus.  
Aria, Eugen Onegin, Wohin Seid Ihr, Gold'ne Tage.....Tchaikowsky  
George Hamlin.  
Symphonic poem, Les Preludes.....Liszt  
Song, Die Lorelei.....Liszt  
Miss Sara Anderson.  
The Star Spangled Banner.....  
Orchestra, chorus and audience.

The strong feature of the concert was the mass chorus singing. Two of the choruses were given da capo. They were sung with a mighty tone volume, and withal not without much shading capacity. A swelling crescendo to a fortissimo was something overwhelming. Louis Ehrgott's services were deservedly recognized by presenting him with a laurel wreath. He is a man of ability and a great amount of energy. Above all does he possess the proper degree of magnetism over his material, and he knows how to inspire great bodies with confidence. He is never harsh in his manner, but his baton speaks with authority.

Of the soloists, Miss Sara Anderson and Mrs. Marshall Pease were both disappointments. Miss Anderson to a less degree than the other. Miss Anderson has dramatic qualification, but her voice was not adequate to the size of the hall. Mrs. Pease has no dramatic fervor and but little soul.

Mr. Hamlin sang the Tchaikowsky aria after the manner of an artist. His voice, which is not particularly robust, filled its dramatic requirements, and his interpretation showed material study and unerring grasp of the subject. No one has proved himself a greater favorite at the fest than Mr. Hamlin.

The "Star Spangled Banner," in which the orchestra, chorus and audience joined, brought the fest to a patriotic close.

At the business session to-day the following officers of the Bund were elected: President, J. Hanno Deiler, New Orleans; treasurer, John P. Frenzel, Indianapolis, and secretary, Jacob Willig, Cincinnati.

The social festivities will be wound up with a Volksfest, at the Zoological Gardens, to-morrow.

The deficit of the fest will amount to about \$20,000; perhaps more.  
J. A. HOMAN.

## Cincinnati Saengerfest Echoes.

CINCINNATI, June 29, 1899.

WEDNESDAY night came, and as the hour approached for the opening concert of the Golden Jubilee Saengerfest the street car lines from all parts of the city and suburbs trebled and quadrupled for the occasion, and running less than a minute apart were crowded with the "Sangesbrüder" and the thousands of patrons who were bent on witnessing the inauguration ceremonies. The busy scene of a hustling and bustling crowd of humanity about the crudely finished hall as they were unloaded in busy succession almost beggars description.

What was the disappointment of all of them when in presenting their tickets at the door they were told by a policeman that there would be no concert and that it had been postponed for twenty-four hours.

Entering the hall, which is built amphitheatre-like, the cracking of the falling timber of the false woodwork and scaffolding oppressed the ears and increased the confusion. One of the 500 laborers engaged in the work was seriously hurt. The flooring of the auditorium had not yet been laid, and the vast stage, which is to seat 4,000 singers, was two-thirds unfinished. Many of the visiting singers expressed their disgust with this condition of affairs, for surely they could not reason on the subject and weighing the circumstances come to the conclusion that the executive board was in no wise to blame for the unfortunate delay. The members of the executive board, especially President Bernard Bettmann, wore anxious faces. The delay means a loss of \$10,000 to the local management, and the most conservative members of the board have already figured on a deficit of \$40,000.

The following official statements, explanatory of the reasons which led to the disastrous procrastination, will explain itself:

"Owing to circumstances entirely unexpected and completely beyond the control of the executive committee, it has been impossible to open the Saengerfest, as was anticipated, on Wednesday evening. We owe it to the public to say that the board fully believed up to 6 p. m. that they would be able to give the first concert as announced. At a little after 10 o'clock two-thirds of the false work had been pulled down without any difficulty, and removed from the hall by noon. It was supposed that the remainder would come as easily, and we were assured by experienced officials of wrecking companies that there need be no doubt. Later in the afternoon it was found that the remaining scaffolding was so strongly built that it had to be torn down in small sections, and it was after 8 o'clock before this could be completed. We now wish to assure the public that we will be able to open the magnificent building, which has been constructed for the benefit of the city, on Thursday evening, and the public can rest assured that there is no safer edifice in the United States. The program for the different days will be given just twenty-four hours after the time announced, the reception concert being given Thursday night instead of Wednesday, the first matinee Friday, the great choral concerts, with the 4,000 singers, Friday and Saturday nights, and the children's concert Saturday afternoon. Believing that citizens and visitors will alike believe we have done our best, we are,  
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Club rooms was introduced Wednesday, in the selection of eight Swiss barmaids, who in their tantalizing costumes served the liquid refreshments and made them the more appetizing.

The local and visiting newspaper men gave a unique parade, with many humorous features, through the principal downtown streets on Thursday morning.

The following congratulatory dispatch was received by President J. Hanno Deiler, of the North American Saengerbund, Wednesday:

LONDON, England, June 28, 1899.

J. H. Deiler, President North American Saengerbund, Cincinnati, Ohio:  
In the festive hour we remember you in love and friendship, and send our heartfelt congratulations and greetings to the Saengerbund on the occasion of its golden jubilee.

SANGELEST, in London, England.

Thursday afternoon the officers of the Saengerbund held a meeting in reference to the outlook of the hall being ready at night, and sent a committee to the local executive board requesting positive assurance, and in the event that this could not be given, insisting upon giving the concerts of the fest in some other hall. The positive assurance, as requested, was given.

Thursday evening, June 29, after considerable delay in seating the audience and the great local chorus of some 1,600 singers, the Golden Jubilee Saengerfest had its beginning at last, and was opened with Beethoven's Overture "Wehe des Hauses," Louis Ehrigott, fest director, presiding at the baton. Right here, before proceeding any further, it might be as well to say something about the orchestral part of the program. Perhaps the make-up was decided upon with a view of satisfying the old time conventional taste, which it seems necessary to gratify at all saengerfests.

Then, too, there is nothing in the programs that would be above the capacity of an amalgamated orchestra, which necessarily had little time for rehearsal. But considering the fact that this is a golden jubilee fest—the celebration of the fiftieth anniversary of the North American Saengerbund—surely something strikingly new and unmistakably up to date, modern, might have been offered for the delectation of the public. The old standard overtures, such as "Don Juan," "Rienzi," "Tannhäuser," "Meistersinger," will always hold their rank among the classics—but why should there be an acknowledgment that the creative musical world is at a standstill and that nothing of a later date can be offered worthy of appreciation? This objection holds good to the entire texture of the programs, with but few exceptions, and these are mere bagatelles.

The orchestra is made up of the Cincinnati contingent, mostly from the Symphony Orchestra and the Chicago forces that train under Theodore Thomas. Considering the drawback that always results from an amalgamation of

forces, no matter how splendid the material, the result was indeed emphatically creditable.

The overture was played superbly, with only a few uncertain intonations and some blurring in the brass.

The Cincinnati Reception Chorus came first to the front in the brief Gloria from Barnaby's "The Lord Is King." The chorus was made up of the Apollo Club, May Festival Chorus, Protestant and Catholic Church choirs and other selected material. They were first drilled in sections and afterward in mass rehearsal. Their singing in the face of many disadvantages in the preparatory work was deserving of considerable praise. There were many indecisions in the attack, however, and while the tone volume was generally good considerable was lacking in the expression and tone quality. Mr. Ehrigott, both in this and the orchestral numbers, wielded the baton with vigor and precision.

The first singing society that had the honor of being heard at the golden jubilee was the Louisville Liederkranz, Herr Carl Schmidt, conductor.

The selection, a grateful one, was "Herbstlied," by Victor Herbert. The song is touched with all the naïve talent of this American composer. It breathes the atmosphere of naturalness, ease and pathos.

The Philadelphia Jung Maennerchor sang its number of "Schlafwandl," by Hegar, superbly.

Miss Charlotte Maconda sang the brilliant Bell Aria from Delibes' "Lakme." Such a voice as hers seems by nature adapted to the vocalization which it requires.

An elasticity and adaptability to the sentiment, which is truly marvelous—a coloratura capacity and yet musicianly treatment which are seldom combined in any one singer. With a faultless intonation and an invariable purity, her reading of the song produced something akin to a sensation in the audience. Nothing in the song itself that stirs up any emotion—but the pleasurable effect in the brilliancy of vocal display is never and cannot be lacking.

The chief attraction of the fest from a musical point of view came last at the reception concert. It

was Dr. N. J. Elsenheimer's prize cantata, "Consecration of the Arts," an extended analysis of which has been given in the columns of THE MUSICAL COURIER before. The work is in itself a tribute to Dr. Elsenheimer's creative talent. It has upon it the stamp of progressive modern ideas. It fairly revels in dramatic situations and strong contrasts which lead to climaxes. Yet the delicacy and variety of treatment of the subject matter relieves the dramatic sides delightfully. The work flows easily in its natural channel, in its proper vein of thought, and is consistently worked out from beginning to the close.

Dr. Elsenheimer, however, stood not only before the audience as a composer of rank, but revealed a side of his generous abilities which had not been generally recognized before. This side refers to his capacity and skill as a conductor. This skill—scholarly, dignified and reposeful—becomes all the more prominent and worthy of appreciation when it is remembered that in the preparation of his work he had to contend against many difficulties. Chief among these was the conglomerate condition of the chorus, which had rehearsals in sections under different conductors before coming together in mass rehearsal under his direction. Mass rehearsals were very few and were held under difficulties. Owing to the delay in completing the hall not a single mass rehearsal was held in the Saengerfest Hall. The orchestra, composed of two different bodies of men, had but a few rehearsals with the chorus. Yet Dr. Elsenheimer held both orchestra and choral forces under absolute control. His baton was not only energetic, incisive, but it was particularly responsive to the details of shading, expression and contrasts. In the fortissimos the climaxes were magnificent, and the delicacy of treatment, where it was required, was nothing less than poetic.

Dr. Elsenheimer's reception, both before and after the performance of the cantata, was a superb ovation, and he deserved every inch of it. The chorus work was eminently satisfactory and the orchestra was in line with it.

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